Senior 4 English Language Arts Standards Test

Administration Manual for Supervising Teachers

May 2003

Manitoba

Building for the Future

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Manitoba Education and Youth,
Assessment and Evaluation Branch,
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Preface

This *Administration Manual for Supervising Teachers* is distributed to teachers and administrators, and must be read prior to administering the standards test. The rules and guidelines in this manual must be strictly observed to ensure the consistency of standards test administration.

Please use this manual in conjunction with the registration package, the *Policies and Procedures for Standards Tests* handbook and the *Information Bulletin* to gain a full understanding of the protocols and procedures associated with this test. This manual contains general information about the test, step-by-step instructions for each day of the test administration, and policies regarding absenteeism, lateness, violation of rules, etc.

If you encounter exceptional circumstances not addressed in this manual, or if you have further inquiries, contact Gail Miko, Administrative Officer, at 945-5669, or toll-free at 1 800 282-8069, extension 5669.

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General Information

Manitoba Education and Youth develops all standards tests in collaboration with teachers from across the province. This standards test is based on the *Senior 4 English Language Arts Manitoba Curriculum Framework of Outcomes and Senior 4 Standards* (2000).

The standards test is locally marked and counts for 30% of each student's final grade in the course. Marking instructions are provided by the department immediately following test administration. Student results on the test will be released to students according to local policy on the date designated by local jurisdictions.

All students enrolled in the Comprehensive Focus 40S, Literary Focus 40S or Transactional Focus 40S, except those who have been exempted, must write the Senior 4 English Language Arts Standards Test. However, a student may rewrite a mandatory provincial standards test at any regularly scheduled administration without being registered in the course (see *Policies and Procedures for Standards Tests*, Section 3.1).

Students are expected to write the standards test as scheduled near the end of the semester in which they take the course (e.g., January for first-semester courses, May for second-semester and full-year courses).

All schools should receive the test materials by Tuesday, May 13, 2003. Principals of public schools will receive test materials from their division offices. Principals of independent and band-operated schools will receive test materials directly from the Assessment and Evaluation Branch.

The number of test booklets sent to each school is based on the February 21, 2003 registration information provided by the school. Please advise Gail Miko, Administrative Officer, at 945-5669, or toll-free at 1 800 282-8069, extension 5669, immediately if the number of students registered to write the test has increased since registration.

In the context of marking standards tests at the local level, Manitoba Education and Youth will:

- train representatives from local jurisdictions to act as local marking co-ordinators;
- collect and scan all marker sheets from jurisdictions to provide them with test result summaries;
- centrally mark a random sample of locally-marked test booklets to provide feedback to jurisdictions on their local marking; and
- support provincially-funded local jurisdictions by providing $10.00 for each locally-marked test administered in accordance with the test schedule noted on the following page.

Features of the test

The Senior 4 English Language Arts (S4 ELA) Standards Test will take place over four consecutive school days from Tuesday, May 20 to Friday, May 23, 2003.

The test activities are as follows:

- on **Day 1** students will explore the theme, read and respond to texts, participate in a small group discussion and have an opportunity to review the writing task that they will work on during Days 2 to 4;
- on **Day 2** students plan and develop a written text;
- on **Day 3** students will continue to develop their written text;
- on **Day 4** students will write the final copy of their written text and reflect on the test process.

Students require two test booklets: a *Process Booklet* and a *Reading Response Booklet*. A new feature is the inclusion of tear-out *Draft Paper* located at the end of the *Process Booklet*.

Note that teachers will be provided with optional follow-up activities for extending the theme after test administration is complete.

Test schedule

The following table summarizes the schedule for the Senior 4 English Language Arts Standards Test:

Date	Day	Preparation Time	Activity	Time Required for Test
Tuesday, May 20, 2003	1	20 minutes	Exploring the Theme • Activating Your Thoughts • Reading and Viewing Texts • Recording Ideas from Texts • Clarifying Thoughts with Others (Group Discussion) • Connecting Ideas Responding to Text Previewing the Writing Task	180 minutes
Wednesday, May 21, 2003	2	10 minutes	Planning and Developing a Text • Focusing the Task • Planning • Outlining and Drafting	60 minutes
Thursday, May 22, 2003	3	10 minutes	Developing a Text (continued) • Revising and Editing, and Beginning the Final Copy	60 minutes
Friday, May 23, 2003	4	10 minutes	Developing a Text (continued) • Completing the Final Copy and Proofreading Reflecting	60 minutes

Policies for Standards Tests

Principals and supervising teachers should be aware that the *Policies and Procedures for Standards Tests* handbook has been distributed to all schools and is available on-line at http://www.edu.gov.mb.ca/ks4/assess/publications.html. This handbook outlines current policies and procedures related to the administration of standards tests and reflects the principles and guidelines contained in *Principles for Fair Student Assessment Practices for Education in Canada (1993)*.

Adaptations

Schools are asked to identify and submit requests for test adaptations **at the time of student registration**. These requests should be submitted on the *Request for Adaptations Form* included with the registration package. Following departmental review of the adaptation requests received, schools will be advised of the department's decision regarding these requests (see *Policies and Procedures for Standards Tests*, Sections 4.0, 4.1 and 4.2).

Exemptions

Decisions for student exemptions that fall within the guidelines set out in *Policies and Procedures for Standards Tests* (Sections 5.0, 5.1 and 5.2) are made at the school level and do not require departmental approval. Schools are required, however, to report school-based exemptions on the *Student Exemption Report* included with the registration package. If additional student exemptions are needed after the registration deadline date, an additional *Student Exemption Report* should be submitted as soon as possible.

For exemptions that fall outside the parameters of policy and procedure guidelines, requests should be made **at the time of student registration**. Please submit requests in writing to Ernest Molgat, Director, Assessment and Evaluation Branch, 71–1567 Dublin Avenue, Winnipeg MB R3E 3J5.

Re-read provisions

As the reporting of individual student scores on locally marked standards tests is the responsibility of each local jurisdiction, the re-read policy for these tests is determined locally. Should a re-read be required for a test booklet that has been sent to the department as a part of the feedback marking process, the department will return a photocopy of the test booklet upon request. Please contact Gail Miko, Administrative Officer, at 945-5669, or toll-free at 1 800 282-8069, extension 5669.

Return of tests to students

Local jurisdictions decide whether to keep the test booklets or return them to students. The department will return the random sample of test booklets to schools within three months of marking.

Test confidentiality

Test materials must be kept secure and sealed until administration.

After each session, all materials are returned for safe-keeping to the secure area.

Test booklets must not be reproduced nor information from them communicated in any way until test administration is completed.

Student materials

Students may use the following materials during the Senior 4 English Language Arts Standards Test:

- HB pencil
- eraser
- blue or black pen
- highlighter pen
- English dictionary
- grammar handbook
- thesaurus

Students are not permitted to exchange materials during the test.

The following materials must **not** be used during the test:

- light coloured gel pens
- bilingual dictionary
- computer or electronic device of any type

Students leaving the room

On Day 1 students are expected to remain in the room for a minimum of 90 minutes from the start of the test. For Days 2–4 students should remain in the room for a minimum of 45 minutes from the start of the session.

Students may leave before that time in exceptional circumstances, such as illness.

Late arrivals

Students who arrive late should be allowed to enter the test room.

Late arrivals must be advised of the test rules. They may read your copy of the *Test-taking Rules* (Appendix 1, p. 19) before receiving their materials.

Student absences

At the teacher's discretion, a make-up session can be provided for a student who missed a test session. The teacher must supervise the make-up session and indicate on the *Attendance Form* that a make-up session occurred (see Appendix 4, p. 22). If a make-up session is offered after the scheduled test dates (May 20–23, 2003), the student's test result cannot be reported as a standards test result. The final mark for this student must be identified as a school-based assessment and evaluation practice only. (See *Policies and Procedures for Standards Tests*, section 6.1 and 6.2.)

Responding to student questions

Avoid making any directing/guiding comments during the test, other than those required for distribution of materials and instructions to students. Classroom teachers can, however, provide clarification regarding test-taking rules or procedures.

Explanations, translations, rephrasing, clarifying statements, or comments of a similar nature are not to be provided about the test content.

If a student asks a question related to test content, a suggested response is, "I'm sorry. I can't answer your question. Do your best with it."

Suspected errors in printing or wording should not be communicated to students unless specific instructions are received from the Assessment and Evaluation Branch.

Violation of rules

The *Test-taking Rules* are read aloud to students by the supervising teacher immediately before the first day of the test (see Appendix 1, p. 19).

Document any violation of rules on the *Supervising Teacher Report*. This documentation should include:

- the test booklet number; and
- a description of the circumstances, including available evidence.

The student may be permitted to complete the test.

The consequences of any violation of rules is a local decision.

Damaged or misprinted material

Students should be assured that they will not be penalized for any obvious error in printing or wording. Local marking co-ordinators will be advised of any known errors before the marking session. Return the unused damaged or misprinted booklet(s) with the reports and forms being sent to the department immediately after the final test session.

On test administration date

If a damaged or misprinted test booklet is discovered **at the start** of the test session:

- replace the damaged or misprinted test booklet with a new test booklet; and
- print "DAMAGED" on the test booklet cover and on the *Attendance Form*.

During test administration

If a damaged or misprinted test booklet is discovered **during** the writing of the test:

- give the student a new test booklet (the student may keep the damaged test booklet);
- instruct the student to continue responding to test items in the new test booklet;
- collect both test booklets at the end of the test session;
- cross out the existing booklet number on the undamaged test booklet and change it to the original booklet number so that **all student responses are recorded under the original booklet number**;
- indicate on the *Attendance Form* that two booklets have been used for one student (see Appendix 4, p. 22);
- record the damaged or misprinted test booklet number on the *Supervising Teacher Report*; and
- ensure both booklets are kept together by bundling with an elastic band.

Note: The student **must** complete the test in the replacement booklet. In subsequent session(s), the student may use the damaged booklet to refer to notes made prior to the error being discovered.

Responsibilities of School Principals

It is the responsibility of the principals to ensure that the tests are kept confidential until test administration is completed.

Other responsibilities are listed below.

If tests are not in your school by Tuesday, May 13, 2003.

- Public school principals should contact their superintendent.
- Principals of independent and band-operated schools should contact Gail Miko, Administrative Officer, at 945-5669, or toll-free at 1 800 282-8069, extension 5669.

Use the *Packing List* to confirm that all materials have been received. Count the shrink-wrapped test booklets to ensure that there are enough booklets for the number of students writing the test. Keep the shrink-wrapped test packages unopened until the morning of the test. If additional test materials are needed, immediately contact Gail Miko, Administrative Officer at the number noted above.

Store test materials in a secure area in the school.

Provide supervising teachers with a listing of the Manitoba Education and Youth (MET) numbers for the students registered to write the test. Call the Professional Certification and Student Records Unit at 1 800 667-2378 to obtain MET numbers for new students.

Make arrangements to meet the requirements of the adaptations approved for your students (see Adaptations, p. 3 and *Policies and Procedures for Standards Tests*, Sections 4.0, 4.1 and 4.2).

Co-ordinate test scheduling and space requirements.

Minimize the frequency of school announcements during the test sessions.

Ensure that a replacement supervisor is available as needed.

Provide the test materials to the supervising teacher on each morning of the test.

Advise the Assessment and Evaluation Branch of school closures or suspended school bus transportation services that occur on the test date(s) as a result of unusual or extenuating circumstances or inclement weather conditions. Please contact Cheryl Cline Abrahams or Shelley Hasinoff, Assessment Consultants, at 945-5008 or 945-2932 or toll-free at 1 800 282-8069, extension 5008 or 2932.

Complete the *Principal Feedback Form* before the end of the final test session.

Responsibilities of Supervising Teachers

Supervising teachers administer the test using the step-by-step procedures outlined in the following section ("Checklist of procedures") of this manual.

Points to Remember

- Remain in the classroom throughout the entire test session and engage in work solely related to the duties of supervising the test.
- Due to the length of the session on the first day, a replacement supervisor must be on standby in the event you must leave the room.
- Store all documents not in use in a secure area in the school.
- Ensure that once a booklet number has been assigned to a student, all materials distributed to that student have the same booklet number.
- Students may **not** have access to their test booklets between sessions, and may **not** bring anything produced outside of class into the test sessions.
- *Draft Paper* (tear-out) is located at the end of the *Process Booklet*.

In the "Checklist of procedures", a shaded area indicates the step is not applicable for that session.

Checklist of procedures

	Advance preparations
	1. Check with your principal to ensure that:
	– appropriate scheduling and space allocation for the test has occurred.
	– the test materials itemized on the *Packing List* have been inventoried.
	– a replacement supervisor is on standby as needed.
	– arrangements have been made to accommodate the adaptations approved for students.
	– a list of MET numbers for students writing the test is available.
	2. Ensure that all subject-related materials have been removed from the walls and boards.
	3. Notify students in advance of the: – time, location and duration of each test session. – materials needed to write the test. – *Test-taking Rules* (see Appendix 1, p. 19). – requirement to remain in the test session for at least 90 minutes on Day 1 and 45 minutes for Days 2–4.
	4. Ensure that you have extra supplies and that there is a functioning pencil sharpener and stapler in the room. Students must not exchange materials during the test.
	5. Review the sample forms in the Appendices.

Day 1	Day 2	Day 3	Day 4	
				Prior to test session
				1. Ensure that your materials are available:
				– *Packing Lists*
				– *Process Booklets* **Note:** *Draft Paper* is located at the back of the *Process Booklet* and may be torn out for use.
				– *Reading Response Booklets*
				– *Extra Pages*
				– *Attendance Forms* (enclosed with shrink-wrapped test booklets)
				– *Student Registration Update Form*
				– extra copies of test booklets (four extras + teacher copy) **Note:** Optional follow-up activities are enclosed in the package of extra *Process Booklets*.
	As Required			– *Demographic Data Forms*
				– *Supervising Teacher Reports*
				– *Supervising Teacher Feedback Forms*
				– *Principal Feedback Form* (this must be given to the principal and collected before returning materials)
				– *Administration Manual for Supervising Teachers* (this document)
				– MET numbers for students who enrolled after September 30, 2002
				– Xpresspost Flexipack (for schools outside the city of Winnipeg) for return of materials to the Assessment and Evaluation Branch
				2. Count the number of Senior 4 English Language Arts Standards Test booklets. The number of test booklets should equal the number requested by the school plus the additional booklets. The number of booklets should also be identical to the number on the *Packing List*. If you need to split a bundle of booklets between classrooms, make a photocopy of the *Attendance Form* enclosed with the bundle. **On your copy**, cross out the test booklet numbers that are not used in your classroom. Forward the unused booklets and the copy of the *Attendance Form* to the other supervising teacher.
				3. Arrange the desks so they are spaced as far apart as possible (except during the group discussion on Day 1).

Day 1	Day 2	Day 3	Day 4	
				4. Remove the following from the envelope labelled "Demographic Data Forms": – pre-printed *Demographic Data Forms* in alphabetical order for every student who was enrolled in a S4 ELA course as of February 21, 2003 (Appendix 2, p. 20); and – generic *Demographic Data Forms* to provide information for students who transferred to the classroom after February 21, 2003, and who are scheduled to write the test (Appendix 3, p. 21). **Note:** Only **one** *Demographic Data Form* should be completed for each student. If a pre-printed *Demographic Data Form* exists for a student, that is the form that should be used. Do **not** also complete a generic *Demographic Data Form* for that student.
				Beginning the test session
				1. Distribute:
				– *Process Booklet*
As Required				– *Extra Pages*
	As Required			– *Demographic Data Forms*
				2. Ensure that each student receives the correct test booklet by verifying that the test booklet number corresponds to the student name recorded on the *Attendance Form*.
				3. Tell students that while they are working you will:
				– be circulating the *Attendance Form* so they can print their names beside their test booklet number;
				– write the time and location of the next test session on the board.
				4. Ask students to read the instructions for completing the *Demographic Data Forms* and direct them to print and shade in all the information requested. The instructions are found on the top left hand corner of the forms. (See Appendices 2 and 3, p. 20 and 21). Remind students of the importance of accurately recording the program they are now in (English, French Immersion, or Français) on the generic *Demographic Data Form*. If any information indicated on the pre-printed *Demographic Data Form* is incorrect, instruct students to cross it out and write in the correct information.
				5. Collect the *Demographic Data Forms*.
				6. Read aloud the *Test-taking Rules* to students (Appendix 1, p. 19).
				7. Remind students to: – pace themselves in writing the test; – check over their work to ensure that all questions have been attempted.
				8. Ask students to turn to page 2 of the *Process Booklet* and follow along as you read aloud this *Overview* page.
				9. Instruct students to begin.

Day 1	Day 2	Day 3	Day 4	
				During the test session
	As Required			1. Supervise the completion of the *Attendance Form* by ensuring that students print their name beside their test booklet number. Under "Student Attendance During Test Sessions", record a "✓" for present. The names of absent students should be written on the *Attendance Form* so that these students will have a booklet number for subsequent sessions of the test. Indicate that the student is absent by recording an "A" on the *Attendance Form* (see sample *Attendance Form*, Appendix 4, p. 22). **If a make-up session is offered during May 20–23, remember to record an "M" beside the "A" on the *Attendance Form*.** **Note:** This is the only record connecting students' identities to their test booklets.
				2. Assign students randomly into small groups of four or five when one hour of the first session has elapsed. Advise them that they have 20 minutes for the group discussion, and they should turn to page 25 of the *Process Booklet*.
				3. Distribute the *Reading Response Booklets* while students are completing "Connecting Ideas". Use the *Attendance Form* to ensure that the student is receiving a *Reading Response Booklet* with the same booklet number as their *Process Booklet*.
				4. Ensure that each student absent for the first test session completes a *Demographic Data Form*.
	As Required			5. Verify that all the information on each *Demographic Data Form* is accurately printed and shaded. If information provided on a pre-printed *Demographic Data Form* is inaccurate, cross it out and write in the correct information. If information on a generic *Demographic Data Form* is inaccurate, erase the error and record the correct information. Place all used forms in numerical order followed by any unused forms in the labelled envelope provided. Do not use elastic bands, staples or paper clips on these forms as they may damage the sheets. Do not seal the envelope. **Note:** Ensure that the school name appearing on the pre-printed forms is accurate.
				6. Half an hour before the end of the test session, advise students of the amount of time remaining by writing on the board every 10 minutes.
				Ending the test session
				1. Ensure that the *Draft Paper* is placed inside the front cover of the *Process Booklet* between test sessions.
				2. Collect test booklets from each student.
				3. As students submit their test materials, ensure that each test booklet number matches the information on the *Attendance Form* and the *Demographic Data Form* (e.g., cross-reference student name and test booklet number). Each student must have the same booklet number on all test materials.
				4. Ensure that *Extra Pages* (if used) are stapled at the appropriate question.
				5. Staple the *Draft Paper* (if used) inside the back cover of the *Process Booklet*.

Day 1	Day 2	Day 3	Day 4	
				6. Place a check "✓" on the *Attendance Form* in the *"Reading Response Booklet* Submitted for Local Marking (Day 1)" and the *"Process Booklet* Submitted for Local Marking (Day 4)" columns.
				7. Stack the test booklets in numerical order.
				8. Ensure that the number of check marks in the "Booklet Submitted for Marking" column on the *Attendance Forms* matches your count of the booklets for submission.
				9. Complete the *Supervising Teacher Report*. Note any unusual circumstances on this report.
				10. Record and shade in the appropriate Reason Code on the pre-printed *Demographic Data Form* for all students who were absent on all four days of the test (see Appendices 2 and 5, p. 20 and 23).
As Required				11. Record and shade in the appropriate Drop-in Code on the generic *Demographic Data Form* for those students who were not included at the time of registration but were present to write the test (see Appendices 3 and 5, p. 21 and 23). **Note:** Students that were registered but did not provide an MET number at the time of registration do not require a drop-in code.
				12. Complete the *Student Registration Update Form* only for those students who were not included in the registration and were absent for all four days. Be sure to include a **Drop-in Code** and a **Reason Code** for each absence (see Appendix 5, p. 23). Do **not** complete a generic *Demographic Data Form*.
				13. Make one copy of the *Attendance Forms* and *Supervising Teacher Report* to be retained by the school. If a centralized marking model is used, make a second copy for use at the marking site.
				14. Collect the *Principal Feedback Form*.
				15. Complete the *Supervising Teacher Feedback Form*.
				16. Return all test booklets and other test-related materials to the **secure** area in the school.
				17. Send materials according to the instructions on the following pages.

Submitting Materials by Monday, May 26, 2003

The following documentation should be verified and returned to the Assessment and Evaluation Branch immediately after the final test session:

- *Attendance Forms*;
- **all** *Demographic Data Forms*;
- *Student Registration Update Form* (if applicable);
- *Supervising Teacher Report*;
- *Supervising Teacher Feedback Form*;
- *Principal Feedback Form*; and
- **all** damaged or misprinted booklets.

Individuals attending the local Marking Co-ordinator Training Session at the Assessment and Evaluation Branch may bring the above administration materials to the session if they wish or return in the following manners listed below.

Schools in the City of Winnipeg return their envelopes to the Assessment and Evaluation Branch via **Mid-Canada Courier (989-5630)**. The person placing the call quotes the **account number E901** and gives the school name, address and his/her name as a contact person.

Schools outside the City of Winnipeg return their envelopes to the Assessment and Evaluation Branch by using the Xpresspost Flexipack provided and taking it to the post office.

If a centralized marking model is used, it is essential that the following materials are packaged and forwarded to the local marking site immediately after completion of the test:

- **all used** test booklets;
- copy of the *Attendance Forms*; and
- copy of the *Supervising Teacher Report*.

Submitting Materials by Monday, June 16, 2003 (after local marking)

When tests are marked at a central location, the Local Marking Co-ordinator is responsible for sending the materials to Assessment and Evaluation. When tests are marked at the classroom level, the teacher is responsible for sending the materials to Assessment and Evaluation.

After local marking has been completed, return the following to Assessment and Evaluation no later than Monday, June 16, 2003:

- **all** *Reading Response Booklet* Marker Sheets and *Process Booklet* Marker Sheets;
- test booklets requested by the department for feedback marking;
- *Sample Request List*; and
- *Local Marking Co-ordinator Feedback Form*.

Jurisdictions within the City of Winnipeg send packages directly to the Assessment and Evaluation Branch via **Mid-Canada Courier (989-5630)**. The person placing the call should quote **account number E901**, give the jurisdiction name, address, and the name of the contact person.

Jurisdictions outside the City of Winnipeg return their package by Xpresspost. It is very important to package all materials in the **one Xpresspost Flexipack** provided whenever possible.

After the package is sealed, deliver it to the local post office.

We have provided sufficient materials for the return of **one** envelope/package. If you must send a second envelope/package, photocopy the mailing address label and affix the copy to the second package. Note that you must use a photocopy of the mailing address label as it provides Canada Post with billing information. Ask the postal clerk for an additional bar code label to attach to the second envelope/package. Ensure that the school representative retains the bar code number in case tracing the package is required.

Note: It is necessary to return all *Reading Response Booklet* marker sheets and *Process Booklet* marker sheets that have been marked. Payment is based on the number of marker sheets received.

Appendices

Appendix 1: Test-taking Rules

Test-taking Rules: Days 1–4

The supervising teacher is expected to read these rules aloud to students at the beginning of the first session (Day 1):

- Each time you are given a test booklet, check that it is the correct one. The 5 digit ID number at the top right hand corner of the page must always be the same.
- If you receive a damaged or imperfectly printed booklet, return it to receive another booklet. If you have begun working in your booklet before you encounter a misprint or damage, you may keep both booklets.
- For the first session you will not be permitted to leave until 90 minutes of test time has elapsed. For Days 2 through 4, you should remain for a minimum of 45 minutes. You may leave before that time only in exceptional circumstances such as illness.
- To write the test you may use an HB pencil, eraser, highlighter pen, blue or black pen, English dictionary, thesaurus and grammar book. No other materials are permitted. Do not exchange test materials.
- With the exception of the group discussion, you are not to speak to other students during the test. You will not give assistance to, nor receive assistance from, another student. If you require something during the test, raise your hand and I will come to you.
- Do not request explanations about the content of the test.
- Do **not** identify yourself or your school, teacher or town in your test booklet.
- You may not discard any materials. Any *Extra Pages* or *Draft Paper* that you use will be stapled into your booklet.
- You may **not** leave the room with any materials pertaining to the test.

Appendix 2: Sample Pre-printed Demographic Data Form

DEMOGRAPHIC DATA FORM

SENIOR 4 ENGLISH LANGUAGE ARTS STANDARDS TEST – MAY 2003 1

School **Somewhere School** Program **ENGLISH**

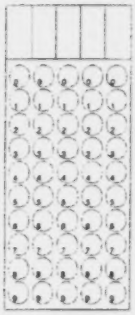
Name **Smith, Robert**

Birth Date **1985-05-14** Provincial Student Number **101010101**

INSTRUCTIONS TO THE STUDENT:

1. Use an HB pencil only. Do not use ink, ball point or felt tip pens.
2. Write and shade in the **Booklet Number** and shade in the **Course Information.** Shade each circle completely.
3. Erase cleanly any marks you wish to change.
4. Do not mark other areas on this form.
5. If the pre-printed information is inaccurate, please cross it out and write in the correct information.

Booklet Number



FOR TEACHER USE ONLY:

Write and shade in the **Reason Code** if the student is absent for **all** test sessions. Please see list of reason codes and instructions enclosed.

Reason Code

Course Information

Indicate which one (or more) English language arts course(s) you are currently taking.

- ○ Comprehensive Focus 40S
- ○ Literary Focus 40S
- ○ Transactional Focus 40S

If you have taken one (or more) of these courses in the past, please indicate which ones.

- ○ Comprehensive Focus 40S
- ○ Literary Focus 40S
- ○ Transactional Focus 40S

DEMOGRAPHIC DATA FORM

Manitoba Education, Training and Youth

NAME (Last)

NAME (First)

INSTRUCTIONS

- Use an HB pencil only.
- Do not use ink, ballpoint, or felt tip pens.
- Shade the circle completely.
- Erase cleanly any marks you wish to change.
- Do not mark other areas on this form.

EXAMPLES

INCORRECT	CORRECT
Ⓐ ✓ Ⓒ Ⓓ	Ⓐ Ⓑ Ⓒ ●
✗ Ⓑ Ⓒ Ⓓ	
Ⓐ Ⓑ ● Ⓓ	
Ⓐ Ⓑ Ⓒ Ⓓ	

PROGRAM INFORMATION

Ⓔ English Program

Ⓘ French Immersion Program

Ⓕ Français Program

COURSE INFORMATION

Indicate which one (or more) English language arts course(s) you are currently taking.

Ⓒ Comprehensive Focus 40S
Ⓛ Literary Focus 40S
Ⓣ Transactional Focus 40S

If you have taken one (or more) of these courses in the past, please indicate which one(s).

Ⓒ Comprehensive Focus 40S
Ⓛ Literary Focus 40S
Ⓣ Transactional Focus 40S

PROVINCIAL STUDENT (MET) NO.

BIRTH DATE

MONTH	DAY	YEAR
Jan.		
Feb		
Mar.		
Apr.		
May		
June		
July		
Aug.		
Sept		
Oct.		
Nov.		
Dec.		

BOOKLET NO.

SCHOOL CODE

REASON CODE

NOTE TO TEACHER:
Complete the Reason Code only for students who "dropped in" to the school and are present to write the test.

Appendix 4: Sample Attendance Form

Page _____ of _____

School Number 9999 («SCHOOL_EMP_DIV»)

Somewhere School
Somewhere Address
Somewhere MB R0R 0R0

ATTENDANCE FORM—MAY 2003

Senior 4 English Language Arts Standards Test

Booklet Number	Student Name (Please Print)	Program*	Student Attendance During Test Sessions				*Reading Response Booklet* Submitted for Local Marking (check ✔)	*Process Booklet* Submitted for Local Marking (check ✔)	For Dep't Use Only
			Day 1	Day 2	Day 3	Day 4			
10001	Sandra Wong	E	✓	A^M	✓	✓	✓	✓	
10002	Kevin Melnychuk	E	A^M	A^M	A^M	✓		✓	
10003	DAMAGED								
10004	Dallas Severn	I	✓	A	✓	✓	✓	✓	
10005	Manuel Sousa	I	✓	✓	✓	✓	✓	✓	
10006	Robert Smith	E	✓	✓	✓	✓	✓	✓	
10007	Julie Curtis	I	A^M	A	✓	A	✓		
10008	Used with 10005 (damaged)								
10009	UNUSED								
10010	~~UNUSED~~ Used in another classroom								

Note: *For each session, record a "✔" for Present or an "A" for Absent.*
An "A^M" indicates a student was Absent and a make-up session was held later.

Mr. Jim Mederski
Supervising Teacher's Name (please print)

(204) 123-4567
Phone Number

Please ensure that copies of these forms are retained for your records. You will need this form to link your locally marked test with a student's name.

* *English (E.), French Immersion (I), Français (F)*

Appendix 5

List of Reason Codes to Record Changes in Standards Test Student Registration Numbers

(Please use these codes to indicate changes to student registrations on the appropriate form (if applicable) before returning them to the Assessment and Evaluation Branch in May 2003.)

Absent	
01	arrived too late to write the test
02	did not write due to weather
03	family/personal reasons
04	medical/illness/accident
05	out-of-town activity (athletic/academic)
06	religious objections
07	student refused to write
08	unexcused
09	working
19	other (please specify)

Withdrawn	
22	dropped course
23	incarcerated/court
24	medical/illness/accident
25	family/personal reasons
26	poor attendance/progress
27	quit school
29	other (please specify)
Incomplete	
40	continuing course/program next semester
41	no work completed
49	other (please specify)

Errors in Registration	
20	changed program
21	deceased
50	already has credit
51	auditing the course
52	exchange student
53	registered twice
54	quarter system projected registration
55	registered in wrong grade
59	other (please specify)

Exemptions	
60	emotional/psychological condition or circumstances
61	"M" credit designation
62	"E" credit designation
63	"phase d'accueil—bloc intensif" designation
69	other (please specify)

Drop Ins	
70	forgotten on original test registration
71	late registration to course
72	transferred in from another school/province/country
73	re-write (not currently enrolled)
79	other (please specify)

Migrancy	
90	transferred to another school within the province
91	transferred to another school outside of the province
99	other (please specify)

Senior 4
English Language Arts
Standards Test

Process Booklet

May 2003

Manitoba
Building for the Future

For Office Use Only

Bundle # _____

Marker #1

Marker #_____

Team #_____

Marker #2

Marker #_____

Team #_____

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Manitoba Education and Youth
Assessment and Evaluation Branch,
Winnipeg, Manitoba R3E 3J5.

Maps

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Overview

You are beginning the Senior 4 English Language Arts Standards Test on the theme *Maps*. The test provides texts and test activities for students in the Senior 4 Comprehensive Focus, Literary Focus and Transactional Focus courses.

Test Activities

You will be involved in a variety of test activities over four days.

Day 1 is a three-hour session in which you will explore the theme by reading and viewing texts, participating in a small group discussion, connecting ideas, and responding to texts. You will also preview the writing task that you will work on over the three remaining days.

Day 2 is a one-hour session in which you will plan, outline and draft your own text for the writing task.

Day 3 is a one-hour session provided for revising and editing your text and beginning the final copy.

Day 4 is a one-hour session in which you will complete the final copy of your text and write reflections on the test process.

The flow chart on the opposite page outlines the sequence of activities, marks, and the time allocated for each activity.

All work is to be completed independently, except for the group discussion on Day 1.

←You may go forward or back to any section of this *Process Booklet* during the test process.→

Student Test Booklets

You will use two booklets for the test:

- this *Process Booklet* (Days 1 to 4)
- *Reading Response Booklet* (Day 1 only)

Draft Paper is provided at the end of this booklet for your rough draft work (Day 2). *Extra Pages* are available if you require them for any of the test activities.

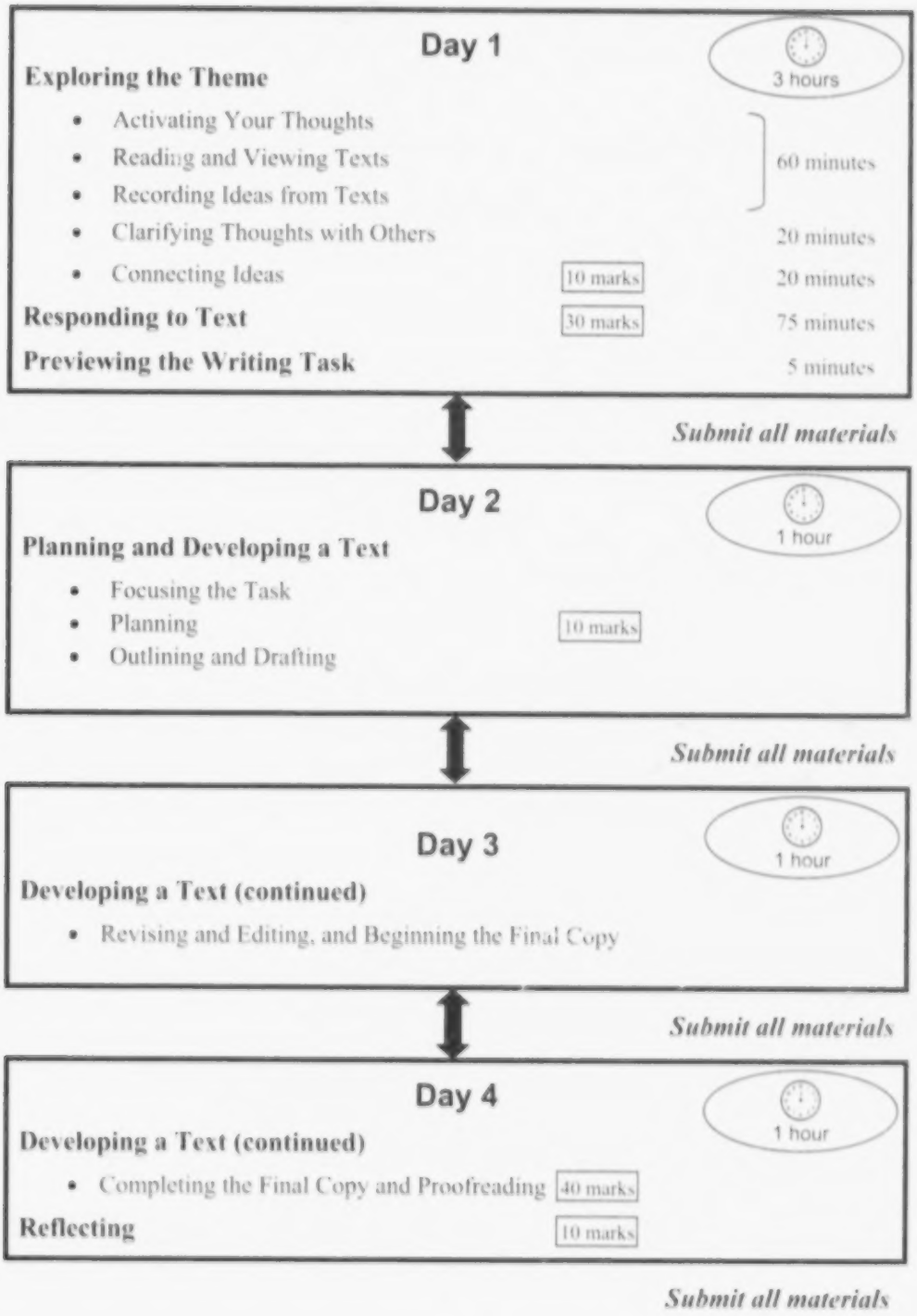
You may highlight, underline or make notes in any of the texts.

All test materials must be submitted at the end of each session. No materials other than those listed below may be brought into the classroom.

Student Supplies

You will need a black or dark blue ink pen, HB pencil, highlighter and eraser. You may use an English dictionary, thesaurus and grammar handbook during all components of the test. Computers, computer software or electronic devices of any kind are **not** to be used.

Sequence of Activities



Day 1

Exploring the Theme

- Activating Your Thoughts
- Reading and Viewing Texts
- Recording Ideas from Texts

60 minutes

- Clarifying Thoughts with Others (Group Discussion) — 20 minutes
- Connecting Ideas — 10 marks — 20 minutes

Responding to Text — 30 marks — 75 minutes

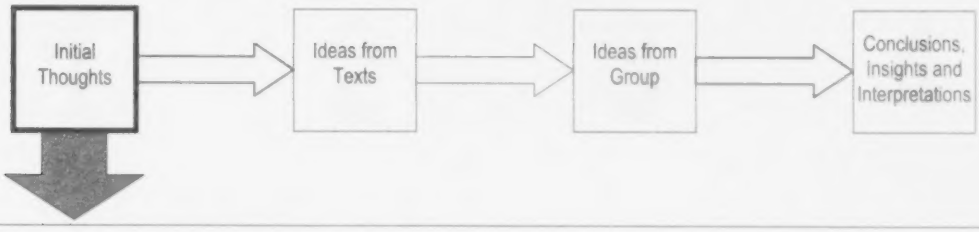
Previewing the Writing Task — 5 minutes

You may go forward or back to any section of this booklet during the test process.

Exploring the Theme

You will be completing a four-step flow chart over the next few pages in which you will move from your initial thoughts to gathering ideas, to developing conclusions, insights and interpretations.

Activating Your Thoughts

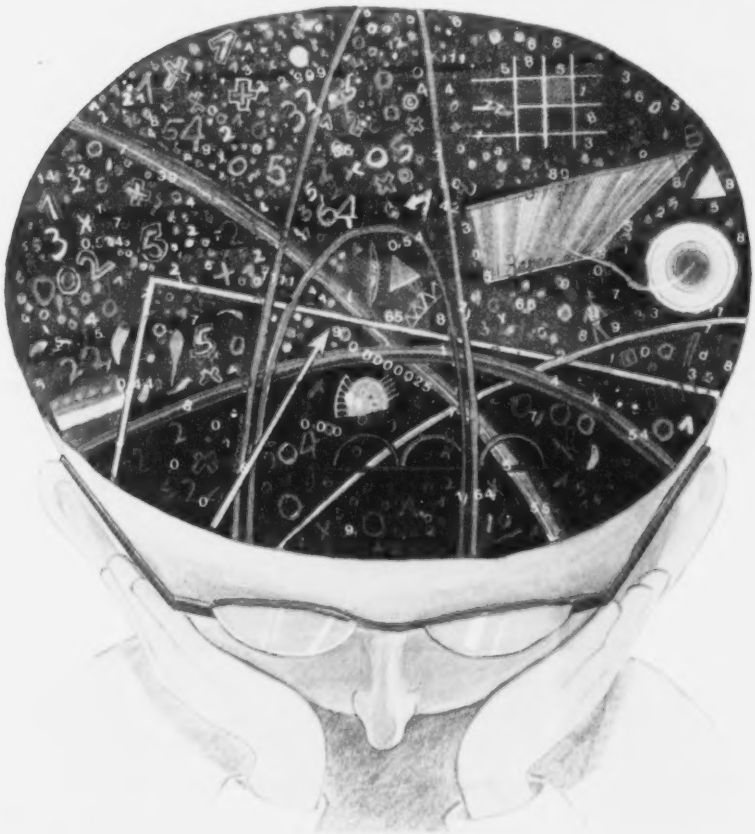


Respond to the following in the space below:

Do you use maps? When? Where? How? Why? What kind?

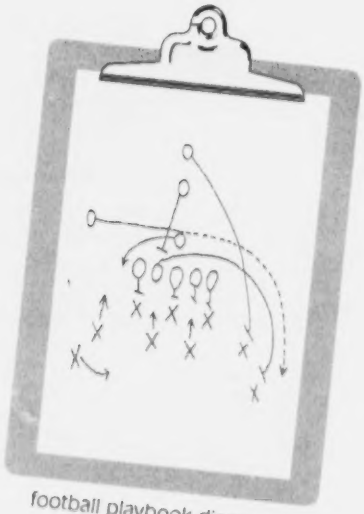
Reading and Viewing Texts

Read and view the following fourteen pages (6–19). While you read, jot down in the margins any ideas, questions, comments or reactions you have, and highlight sections that you find important or interesting. You will share your ideas with others later.



Without stirring abroad
One can know the whole world;
Without looking out of the window
One can see the way of heaven.
The further one goes
The less one knows.
Lao Tsu

How do you define maps?



football playbook diagram

How do maps affect our lives?

front

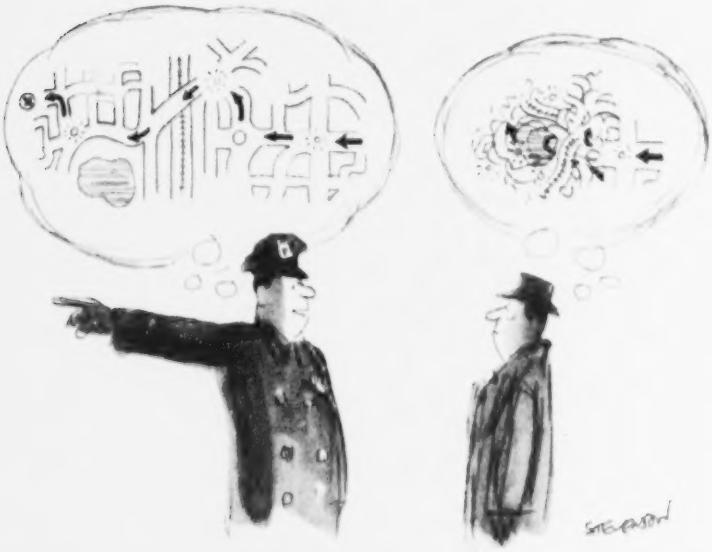
reverse

A letter from a Seioux Indian, 1822. (9 × 18.5 cm.)
His signature is on the reverse side.

QUEEN ELIZABETH II
b. 1926
m. Philip, DUKE OF EDINBURGH,
son of Prince Andrew of Greece

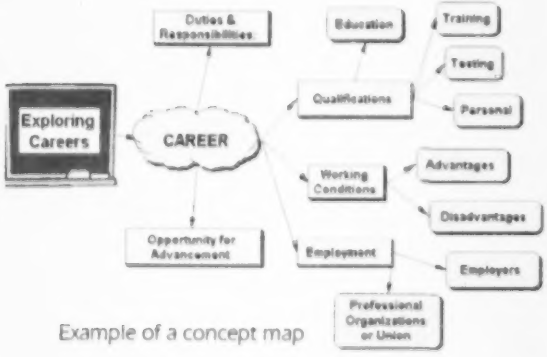
- Charles, Prince of Wales, b. 1948, m. Lady Diana Spencer, dau. of Earl Spencer (divorced 1996) (d. 1997)
  - Prince Williams of Wales, b. 1982
  - Prince Henry of Wales, b. 1984
- Anne, Princess Royal, b. 1950, m. Captain Mark Phillips (divorced 1992)
  - Peter Phillips, b. 1977
  - Zara Phillips, b. 1981
  - m. Commander Timothy Laurence
- Andrew, Duke of York, b. 1960, m. Sarah Ferguson, (divorced 1996)
  - Princess Beatrice of York, b. 1988
  - Princess Eugenie of York, b. 1990
- Edward, Earl of Wessex, b. 1964, m. Sophie Rhys-Jones

An early world map, circa 600 B.C., shows Babylon as a rectangle intersected by two vertical lines representing the Euphrates River. Small circles stand for surrounding kingdoms, and an ocean encircles the world.

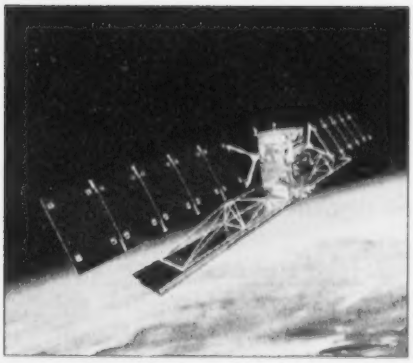


© 2003 The New Yorker Collection from cartoonbank.com
All Rights Reserved.

In what ways do maps help you find your way?



Example of a concept map



RADARSAT-1, a Canadian satellite, supports the operational mapping and monitoring of natural disasters around the world.

Can using maps cause you to lose your way?

Excerpts from

The Mapping Metaphor

David Hyerle

Map making has always been a central form of storing vital information about our surroundings and distant shores, from the ancient mappings of the earth and sky to solar systems. Humankind has always sought ways to discover and map new frontiers and find our way home by land and sea and, most recently, by air.

Cartography has been both a science and the gateway to new learning. The attempt to discover longitude in the 18th century was foremost in the minds of seafarers, traders, and governments, as latitude and longitude lines crossed and established the relationships between time and space that could guide adventurers and conquerors alike to unknown lands. ... Now we send captainless ships to distant planets to map new territories off the curvature of the earth.

The "four corners" of our globe are now known, and our technical expertise has seemingly, and some say recklessly, hopscotched over our practical needs. We have access to electronically mapped terrain through GPS, or global positioning systems. We may be in our car with a map on a screen, guiding us around the corner or into another state. Likewise, and using similar technology for networking information, our children, gazing at a television or computer screen, access linked data from points around the world, and from different points of view. Those views may range from electronic explorers of knowledge on "the net" to mass marketers of goods to exploiters of graphic violence and other morally repugnant materials.

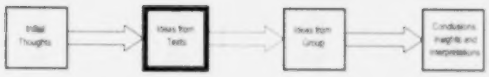
... The terms *network*, *world wide web*, *integrated*, and *Internet* are concrete expressions for what has become the central metaphor of this age: mapping. Mapping is both a metaphor for connecting and overlapping knowledge structures ... mapping is also the name for practical tools for mental fluency. Mapping is a rich synthesis of thinking processes, mental strategies, techniques, and knowledge that enables humans to investigate unknowns, show patterns of information, and then use the map to express, build, and assess new knowledge.

McKenzie (1998) talks about the potential of graphical organizers:

> As powerful electronic networks provide students with access to mountains of information, graphical organizers convert complex and messy information collections into meaningful displays.
>
> Graphical organizers have become an essential weapon in the struggle against info-glut and info-garbage.
>
> They compress. They focus. They make interpretation, understanding and insight much easier.
>
> Graphical organizers help students plan their research forays. They guide the gathering. They focus purpose. They show what is gained. They show what is still missing.
>
> Graphical organizers sometimes serve as mind maps. They point to the destination. They identify related sites and sights. They help students to stay on track. (McKenzie, 1998).

The new information landscape is laced with potential for frustration and disappointment as well as opportunities, as the new abundance is often offset by disorganization. Equipped with the right tools and skill, fortunately, students can find meaning and develop insight despite the disorder. (McKenzie, 1998)

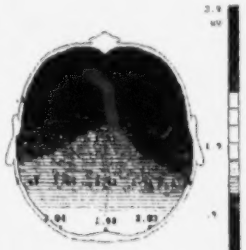
... the metaphor of mapping is grounded in the very same language of graphical representations of land, sea, and skies. Our



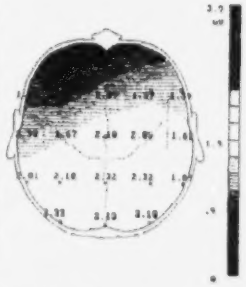
daily language is now saturated with the idea of "mapping out strategies" and "networking" with information and people. Our most basic understandings in the scientific realm are based on mapping techniques spread across disciplines: we map the global weather patterns and the relatively unknown ocean floor; we map global transportation systems, computer chip circuitry, and telecommunication systems. Now we are mapping the human brain. All of the borrowed language of the mapping metaphor from cartography directly frames and names our discoveries in brain research. From the beginning, we have seen two *hemispheres* linked by a bridge, next *regions* of the brain, specific *locales*, and then the detailed system of neural networks. Figure 1.1 shows how even the understanding of brain functioning depends on visual mapping of the contours of activity. In this example, a special camera called a "magic eye" is used for scanning brain wave activity in different regions of the brain.

FIGURE 1.1

A brain map showing the frontal lobe activity while the student is working to see a three-dimensional image from a "magic eye" picture.



A brain map showing the change to the alpha brain activity when the student finally sees the three-dimensional image from a "magic eye" picture.



Source: Alcock, M.W. (1997, Spring). Are your students' brains comfortable in your classrooms? *Ohio ASCD Journal 5* (2):13

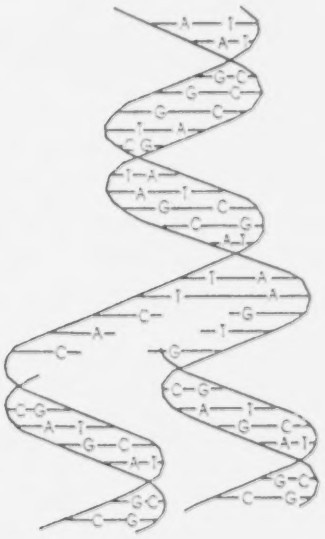
At this writing, we are on the edge of what many in the scientific field find as important as the race for the first landing on the moon: the "race" to map the human genome system. In a recent article about J. Craig Venter, one of the few leaders in this race, the "finish line" is described as

> a map of the entire human genome, the 80,000 genes that are thought to exist within our DNA. Altogether, this means finding more than three billion microscopic pieces of information—nucleotides, or bases, that are the molecular equivalent of letters—then putting them all in the right order and learning how to read them. (Belkin, 1998)

Venter is controversial from a scientific perspective not because he is attempting to identify every gene (as is the government-sponsored Human Genome Project). Rather, he is trying to extrapolate from a partial sequence of genes in a DNA string that the other genes exist in between—much like making a map of a city with all the streets, but not filling in the details of each storefront. He is also in the center of a conflict from an ethical-commercial perspective: who will "own" this map, a so-called "Book of Life," the complete genetic code for humans? Figure 1.2 illustrates how a graphic representation is the most effective way to show this high level of complexity.

FIGURE 1.2

The Complexity of a DNA Strand



Source: Lowery, L. F. (1991). The biological basis for thinking. In A. L. Costa (Ed.), *Developing minds: A resource book for teaching thinking, Vol. 1* (rev. ed.) (p. 113). Alexandria, VA: Association for Supervision and Curriculum Development.

daily language is not saturated with the idea of "mapping our strategies" and "surrounding" with information and people. But most brain understandings in the scientific realm are based on mapping techniques spread across disciplines: we map the global weather patterns and the relatively unknown ocean floors; we map global transportation systems, computer chip circuitry, and telecommunication systems. Now we are mapping the human brain. All of the borrowed language of this mapping metaphor from cartography directly frames and names our discoveries in brain research. From the beginning, we have seen two territories connected by a bridge, next regions of the brain specific *locales*, and then the detailed system of neural networks. Figure 1.1 shows how even the understanding of brain functioning depends on visual mapping of the contours of activity. In this example, a special camera called an "magic eye" is used for scanning brain wave activity in different regions of the brain.

FIGURE 1.1

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Map

The map you cling to is a construct
of tenacious imagination. It permits no room
for confusion. Clear-cut lines
lead travellers through gentle, pastel spaces,
home. You know where you are or should be.
Everyone arrives on time.

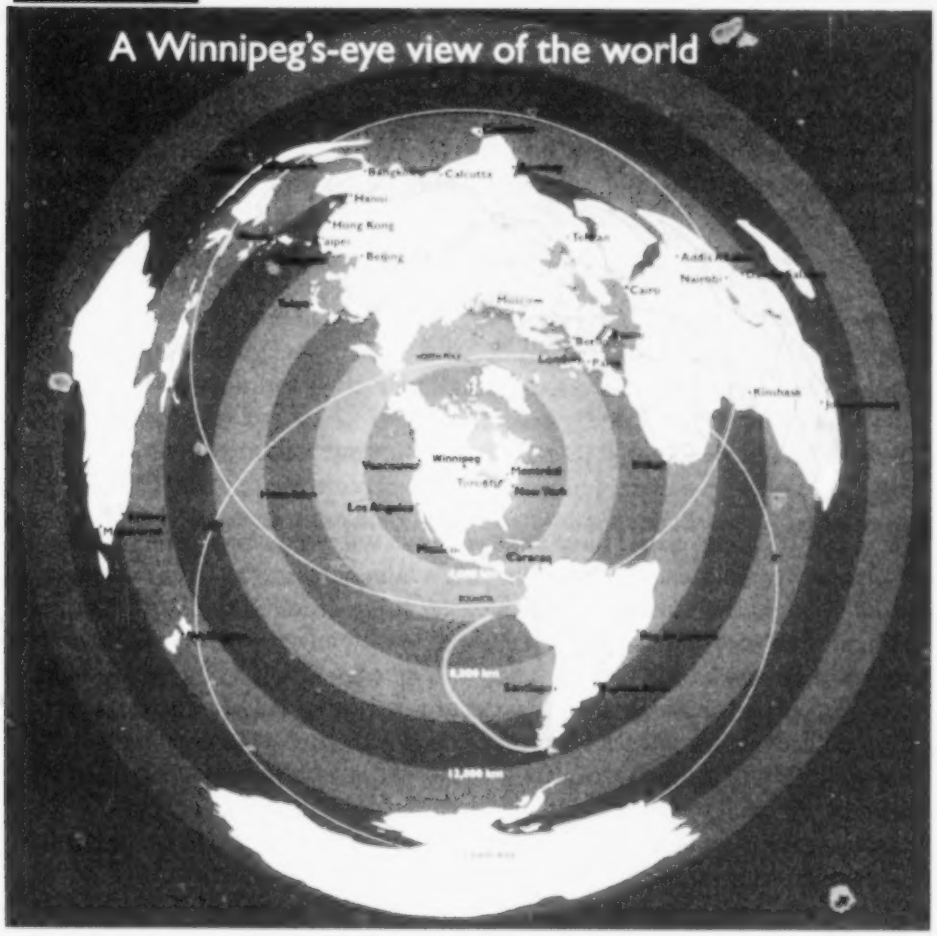
This map refuses to mark the basswood forest
where your cry for help gets caught
in forked branches, your alarmed breathing
dissolves in a tangle of sinister undergrowth.
Boulders you should sidestep, the treacherous
river crossings are simply omitted.

It withholds warning: not all roads
lead home. Fellow travellers
are not so much alien as mute and dead-tired.
Lost like you in the shadows, unable to name
one single city.

Blurred borders are never mentioned. The longed-for
destination remains a dream. The distance
from here to there
nothing
but a fabulous mirage.

—Sarah Klassen

GEO MAP



HOW MANY CANADIANS know that from Winnipeg, the east/west centre of the country, China is closer than Greece? That the shortest air route to Rome is over Greenland? That the speediest trip to Bombay would be over the North Pole?

On this map a straight line from Winnipeg to any other point on the globe shows the most direct route. The length of that route can be translated into kilometres to calculate its exact distance. The map's projection, called azimuthal equidistant, is used by, among others, airlines to calculate air travel distances and earth scientists to display the felt area of an earthquake.

The resulting projection is, of course, an image with obviously distorted shapes and sizes. Mapmakers, however, just can't avoid the fact that whenever they try to represent a sphere on a flat surface, something has to give. Several hundred different types of maps have been devised since the discovery of the shape of the Earth. Each has its own advantages and each, when misunderstood, tells its own lies.

GEO MAP

GEOGRAPHY: AN INTRODUCTION

from *The Woman Who Watches Over the World: A Native Memoir*

by Linda Hogan

AS AN INDIAN woman, I have always wondered why others want to enter our lives, to know the private landscape inside a human spirit, the map existing inside tribal thoughts and traditional knowledge. It is a search, I think, for a sense of meaning and relationship. Others seek us out to find answers to questions minds and bodies new to this continent haven't yet even asked. I want to speak to these silences because they rise up in this part of my life as if I can lay a human history out before me and hold a light to it, and in that light is the history of a continent as well. Self-telling is rare for a Native woman, but when I work on reservations with young people they want to know how I survived my life. I wish I could offer up a map and say, "This way." But it is not so easy. There are no roads through, no paths known, no maps or directions.

The cairns and markers have been taken away and broken. Who knows where to step, how to find wholeness? It's not that we have lost the old ways and intelligences, but that we are lost from them. They are always here, patient, waiting for our return to their beauty, their integrity, their reverence for life. Until we do, we will have restless spirits. So this, my human history within a larger one, perhaps will serve as something of a beginning.

Our stories began not just with our grandmothers, our ancestors, but maybe four million years ago in the dark matter of some distant edge of earth or corner of space. Who knows where we enter? There are theories, constantly changing; we are still a mystery. Mystery is part of each life, and maybe it is healthier to uphold it than to spend a lifetime in search of half-made answers.

Still, as humans, we want truth. We are searchers. Our stories, our courthouses, our lives, contemporary anxieties and depressions are all searches

full with this desire. Humans want truth the way water desires to be sea level and moves across the continent for the greater ocean.

"Memory is a field full of psychological ruins," wrote French philosopher Gaston Bachelard. For some that may be true, but memory is also a field of healing that has the capacity to restore the world, not only for the one person who recollects, but for cultures as well. When a person says "I remember," all things are possible.

There are ways in, journeys to the center of a life, through time, through air, matter, dream, and thought. The ways in are not always mapped or charted, but sometimes being lost, if there is such a thing, is the sweetest place to be. And always, in this search, a person might find that she is already there, at the center of a world. It may be a broken world, but it is glorious nevertheless.

In my life, the wounds of history, illness, the split second of an accident, have turned me to the spirit in a search for healing, wherever it can be found. And in that turn is the fact of the body, not only in the world, but as a process of the world.

▲ ▲ ▲

WHEN PAIN TOOK up residence in my body, I spent years learning it, speaking with it, befriending it, dreaming and seeking out the medicines and plants that might heal it, trying to coax it away with charms, as with doctors of all kinds. Finally, my doctors became earth, water, light, and air. They were animals, plants, and kindred spirits. It wasn't healing I found or a life free from pain, but a kind of love and kinship with a similarly broken world.

We humans have always believed we had greater powers than we had. And with such little protection beneath our shelters of wood and shingle-thin roofs, the belief systems have failed us because belief alone does not save us in a world of matter. Yet we do have the power of our talking, our stories. Even so, all the elements of ourselves and our world are more than can be held in words alone; there is something else beyond our knowing.

This is a book about love. It didn't begin that way. I sat down to write about pain and wrote, instead, about healing, history, and survival. The work revealed to me that there is a geography of the human spirit, common to all peoples.

Dorothea Lange, *On the Road toward Los Angeles*. Photograph. March 1937.

Greg Young-Ing

Canyon

That canyon
was just there
its presence too obvious
to call on me
too wondrous
for any patience
to wait for me

Yet
wait she did
over three decades

a small stitch
in time
for her
an enormous segment
of experience
for me

Me and that canyon
both knew
there was no rush
because I was a scared traveller
and she a universe
stretching out
into infinity
slowly scratching
under my anchor feet

When I went
without announcement
I knew a celebration
of arrival
was waiting
to quietly explode
through the soft pastel sky
painted above

I brought my wondering eyes
and left all the books
I read or didn't read
behind

I didn't walk
beside the tourists
who sneak around the rim
as if she is a fearful hole

I had no admiration
for those old soldiers
who rode her rapids
floating on their own
familiar explorer egos

I didn't see
through the lens
of the pioneer photographer
who hung on
the edge of the cliffs
like a spider in a leash

I never rode
in those tour planes
who pretend to be eagles
for two hundred dollars a ride

I wasn't even
in a state
called Arizona
I was walking
with the ghosts
of the Anasazis
old brothers and sisters
I will never get to meet

WINDSPEAKER
BOOKS

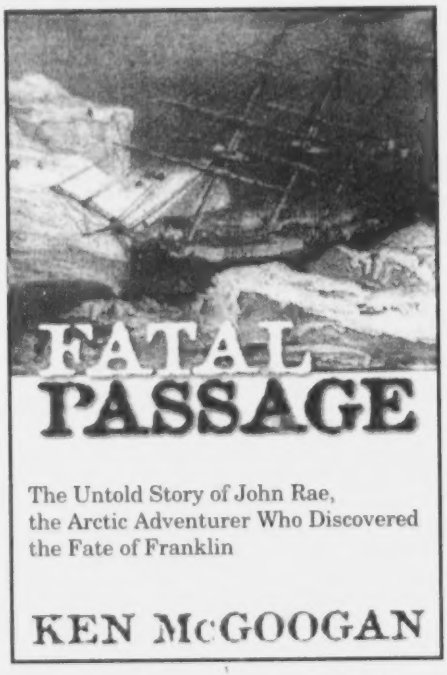
Author takes on historical inaccuracies

REVIEW

By Paul Barnsley
Windspeaker Staff Writer

CALGARY

Fatal Passage
The Untold Story of John Rae, the Arctic Adventurer Who Discovered the Fate of Franklin
By Ken McGoogan
Harper Flamingo Canada
312 pages



In Fatal Passage, author Ken McGoogan takes on Canada's image of itself as he seeks to correct historical inaccuracies and expose the attitudes that created them.

The story centres on the life of John Rae, a Hudson's Bay Co. doctor turned Arctic explorer. McGoogan clearly sees his protagonist as a figure of heroic proportions who has been denied his rightful place in history, in part, because he found that Indigenous methods of coping in the bush were superior to methods used by Europeans.

The saga of the fate of the Franklin expedition was undoubtedly the most compelling story of the Victorian era. In May of 1845, Sir John Franklin was sent by the Royal Navy in search of the Northwest Passage across Canada's Arctic. He took two well-equipped ships and 128 men. By July, the expedition was lost. Years went by, while the whole of Britain wondered what had happened.

It should not have been that hard to figure out. Franklin, as McGoogan reported, "was 59, overweight and famously ruled by his formidable wife, Lady Jane Franklin" when he set sail. He had just been recalled after six years as governor of Van Diemen's Land (Tasmania) and censured for incompetence. But his powerful, well-connected wife badgered the admiralty until they gave him this assignment. McGoogan found evidence she did so to help rehabilitate her husband's reputation and to protect her own place in high society.

Expedition after expedition failed to locate the Franklin expedition, at great expense to the admiralty. Finally, in 1854, Rae was assigned to map unknown territory on the coast of the Arctic mainland and was told to do what he could to find the lost explorers while en route.

During that journey he not only mapped the final link of the Northwest Passage but also encountered Inuit people who possessed relics from the lost expedition. The Inuit people reported all had died and the last survivors had resorted to cannibalism as a final desperate means of survival.

When Rae returned to England, his report threatened to destroy everything Lady Franklin had worked so hard to construct. She set out to destroy Rae's reputation, employing noted author Charles Dickens as an accomplice.

Dickens, and others, wrote columns attacking the very idea that Englishmen would engage in cannibalism. Dickens wrote that it must have been the Inuit who engaged in such barbaric practices.

McGoogan sees the racism of the era clearly expressed by its greatest writer.

"To me, he was the voice of the people raised to an unprecedented eloquence. He was the spokesman of the age. And all that stuff about 'savages' and so forth, he was voicing the prejudices of Victorian England. That is why Victorian England reacted so strongly against John Rae. Rae's evidence undercut the moral underpinnings of the whole colonial enterprise," he said, during a phone interview with *Windspeaker* on May 23.

Rae was vulnerable to criticism in England because he was, as McGoogan described him, "a man outside of his times. A post-colonial man living in colonial times."

He defended the Inuit against the criticisms and accusation levelled at them in the press and that did not help his standing in society.

"A large part of the secret of Rae's success was his attitude towards the Native peoples. He arrived here in North America and he was already an extremely good hunter and sailor and outdoorsman.

But he didn't come out and say, 'OK, look, I'm an expert in these things and here's how it should be done.' No. He said, 'I've never hunted caribou. How do you catch caribou?' He was asking that of the Cree around Moose Factory. Then he went up north and he was involved with the Inuit," McGoogan said. "He was living in a stone house and he realized, 'Hey, these guys are living in their snow huts and they're far more comfortable and warm than I am.' So he asked them how they do that. He learned from them. How do you grease your sled runners? How do you harness your dogs? How do you guard against snow blindness? All these things he learned from the Native people and, when he went back to England, he didn't say, 'Well, I invented these things.' (He said) 'I learned these things from the Native peoples. These are technological, scientific achievements that deserve to be celebrated as such.' He learned from the Native peoples. As a result of that he became, among Europeans, the greatest Arctic explorer of them all. You don't arrive at a place and start telling people how to survive there when those people have survived there for centuries. You go there and these people have something to teach. Those who arrived with that attitude were able to survive and thrive. If they brought the opposite attitude, as so many did, well, that's why so many died."

Many Native leaders say they still encounter Victorian attitudes in the corridors of power in Canada, attitudes that are still more in tune with Franklin and what he represents than with Rae.

"Yes," McGoogan said, "and that's one of the things I'm trying to change with this book. It's a slow process but that's one of the things that I'm consciously taking aim at."

Lady Franklin succeeded in destroying Rae's reputation. He is the only Arctic explorer that did not receive a knighthood and Franklin is still officially seen by historians as the discoverer of the Northwest Passage. McGoogan said it shows just how unreliable history can be.

"What's also interesting, and I try to get at this in the book, is the way we create history. When I was a kid learning history, I was taught that Sir John Franklin was the one who discovered the Northwest Passage," he said. "Now, I'm exploding that mythology with this book or certainly attempting to do so and in so doing, I'm looking at the way history is created. That has contemporary meaning because if we understand how history has been created we understand . . . we can say, 'wait a minute now, let's look at this again, but it looks to me like we got this wrong. Let's re-create it.'"

A lot of the book was written while its author was walking a picket line courtesy of a labor dispute at the Calgary Herald that was spawned by the editorial staff's displeasure at the way media magnate Conrad Black was influencing the editorial slant of the paper. Black, McGoogan noted, would have been quite at home in Victorian England.

Windspeaker asked the author if it was possible Black had unwittingly helped him to discredit a world view Black probably holds dear by giving him more time to work on the book.

"Yes, it's another nice irony," he replied. "I began [the book] before the strike at the Herald. I began it in Cambridge. I was in Cambridge on a fellowship and I was away for four months before the strike ever happened. I came back, I was working again at the Herald and then the strike came and I went on strike. The connection is tenuous but I'll tell you something, this book is much better than it would have been because of the strike. I had a lot more time. I was only on picket duty four hours a day."

Fatal Passage is a very readable and entertaining book by a very thoughtful, intellectually honest non-Native author.

This is an invitation to reclaim a belief all children share but too many of us have forsaken: that you can go anywhere. Do anything. Be anyone. It's a belief we've held for more than half a century, and it comes standard in every Discovery Series II that we make. When you visit your local Land Rover Retailer, you'll find them starting at only $47,000. You might also find something you didn't even know you had lost. Come see what a Discovery is made of.

LAND ROVER
DISCOVERY

THE APPALACHIAN TRAIL

by Bruce Eason

Today she tells me it is her ambition to walk the Appalachian Trail, from Maine to Georgia. I ask how far it is. She says, "Some two thousand miles."

"No, no," I reply, "you must mean two hundred, not two thousand."

"I mean two thousand," she says, "more or less, two thousand miles long. I've done some reading too, about people who've completed the journey. It's amazing."

"Well, you've read the wrong stuff," I say. "You should've read about the ones who didn't make it. Those stories are more important. Why they gave up is probably why you shouldn't be going."

"I don't care about that, I'm going," she says with a determined look. "My mind is made up."

"Listen," I say, reaching for words to crush her dream. "Figure it out, figure out the time. How long will it take to walk two thousand miles?" I leap up to get a pen and paper. Her eyes follow me, like a cat that is ready to pounce.

"Here now," I say, pen working, setting numbers deep into the paper. "Let's say you walk, on average, twenty miles a day. That's twenty into two thousand, right? It goes one hundred times. And so, one hundred equals exactly one hundred years. It'll take you one hundred years!"

"Don't be stupid," she says. "One hundred *days*, not years!"

"Oh, yeah, okay, days," I mumble. I was never good at math. I feel as if someone has suddenly twisted an elastic band around my forehead. I crumple the paper, turn to her and say, "So if it's one hundred days, what is that? How many months?

"A little over three." She calculates so fast that I agree without thinking. "Fine, but call it four months," I say, "because there's bound to be some delay: weather, shopping for supplies, maybe first aid treatments. You never know, you have to make allowances."

"All right, I make allowances, four months."

What have I done? It sounds as if all this nonsense is still in full swing. *Say more about the time.* "Okay," I say, "so where do we get the time to go? What about my job? What about my responsibilities, *your* responsibilities too? What about—"

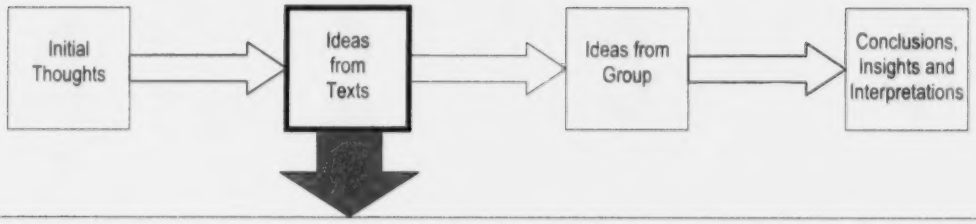
"What about I send you a postcard when I finish the trip?" she says, leaving the room.

I sit there mouthing my pen. I hear her going down the basement steps. Pouting now, I think. Sulking. She knows she's wrong about this one.

"See my backpack?" she calls from below. God, she's really going to do it. "Next to mine," I say. "On the shelf beside the freezer."

I am angry with myself. She has had her way, won without even trying. "Take mine down too," I blurt out. "You can't expect to walk the Appalachian Trail all alone." I stare at my feet. "Sorry," I say to them both. "I'm bloody sorry about all of this."

Recording Ideas from Texts

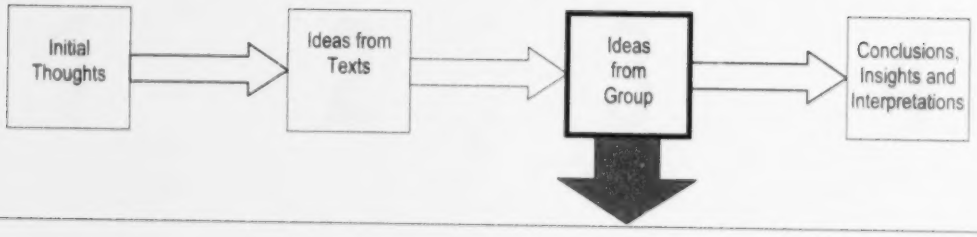


Respond to the following:

- What idea(s) from the texts (visual and print) reinforce or alter your understanding of maps?
- Choose an idea presented in the texts or create a question that would prompt a group discussion of maps.

Clarifying Thoughts with Others

20 minutes

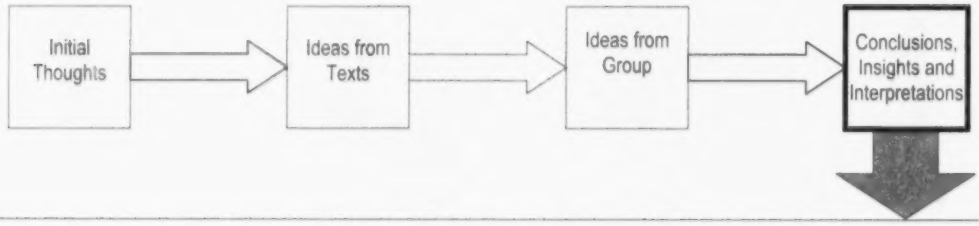


In small groups, share your ideas, thoughts and questions about the theme *Maps*.

Record any ideas or understandings from the group that have meaning to you.

Connecting Ideas

20 minutes



5 marks

1. Based on the ideas and information you have considered, draw conclusions, record insights or provide interpretations about the theme *Maps*.

2. Evaluate the effectiveness of the flow chart process (steps 1–4) in developing your understanding of the theme *Maps*.

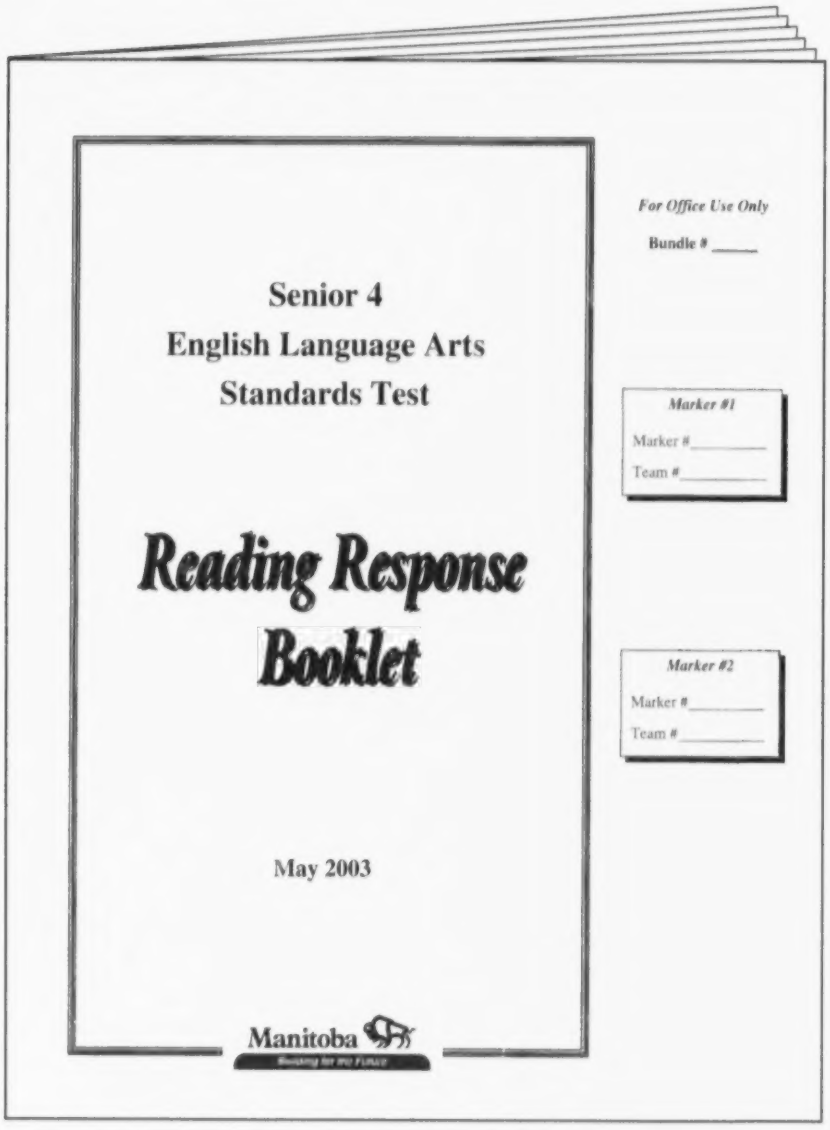
5 marks

Responding to Text

75 minutes

For this activity, you require the ***Reading Response Booklet*** and the written and visual texts in this *Process Booklet* (pages 6–19).

30 marks



Writing Task

Consider your previous experiences with maps and the ideas and visual and printed texts you have encountered through the test activities.

Writing Task:

Plan and develop a written text that communicates your understanding and/or appreciation of an aspect of maps.

Determine:

- the central idea
- the purpose
- the audience (must be public, not personal)
- the context (the situation in which your audience will experience your text)
- the form

Choose your own written form, or select or adapt one of the following:

- article
- poem
- parable/fable/ legend/myth
- short story
- speech
- script
- essay
- memoir
- monologue
- interview
- panel discussion

The way you choose to develop your text will determine its length. **Be certain that your text is of sufficient length to communicate your ideas clearly and effectively to your audience.**

Your written text is worth 40% of your test mark, and will be assessed on:

- the selection and development of ideas and information
- the selection and use of organizational structures, techniques and transitions
- the effective use of language and other communication techniques
- the appropriate use of the conventions of language (i.e., grammar and usage, sentence structure, spelling, capitalization and punctuation)

DAY 2

Planning and Developing a Text

- Focusing the Task
- Planning — 10 marks
- Outlining and Drafting

←You may go forward or back to any section of this booklet during the test process.→

Planning and Developing a Text

Writing Task: **Plan and develop a written text that communicates your understanding and/or appreciation of an aspect of maps.**

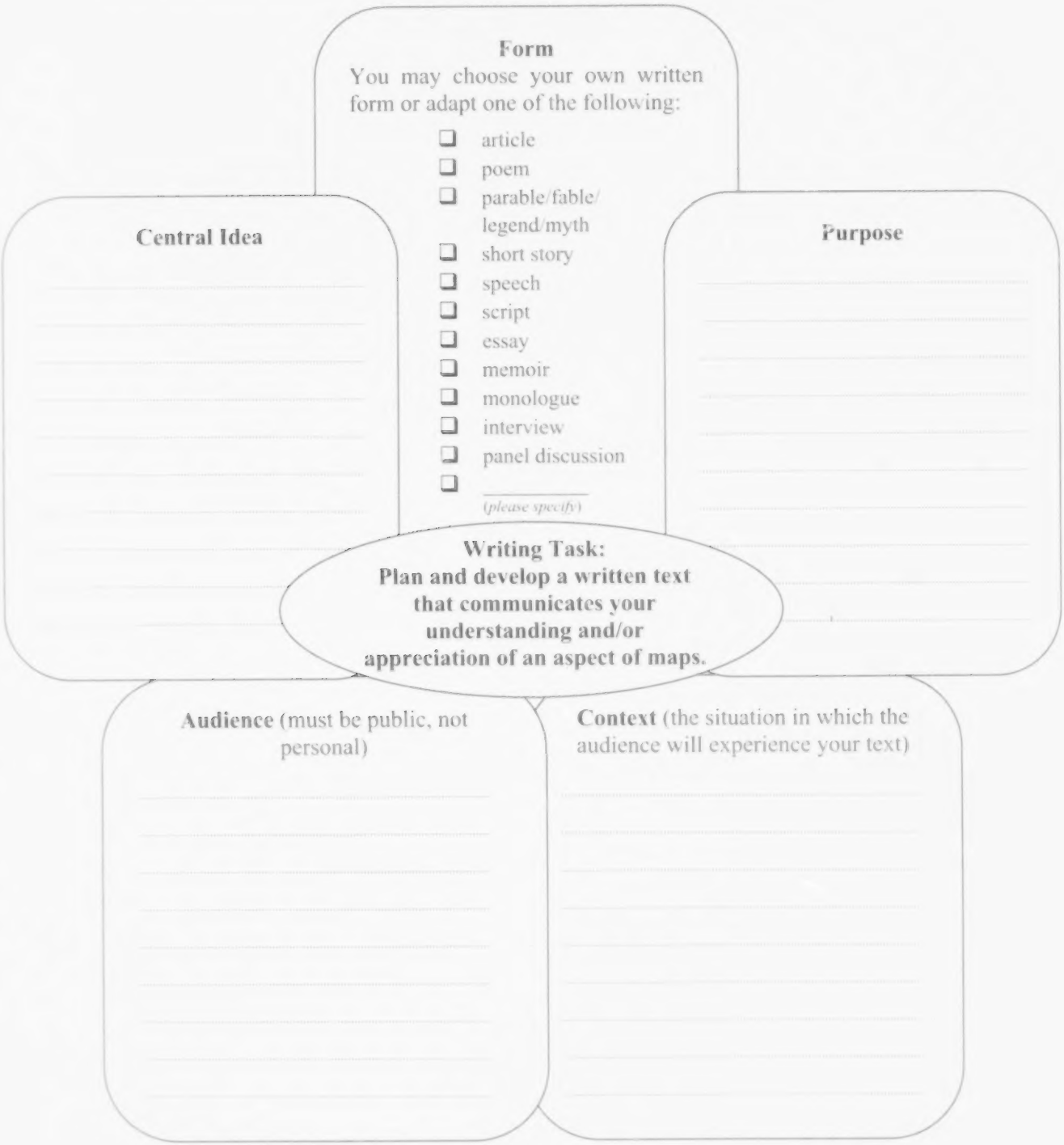
Focusing the Task

You have gathered many thoughts, questions and ideas about maps and you may already have focused on an idea for your writing task. However, you may still want to use the space below to generate more ideas for your text by using any strategy with which you are familiar. Examples of strategies for generating ideas include mapping, free writing, outlining and webbing.

Planning

1. In planning your text, complete the chart below. Your plan will be assessed on how well your writing variables work together to achieve the writing task. Provide sufficient detail to demonstrate the connections among the writing variables.

5 marks


Form
You may choose your own written form or adapt one of the following:
❑ article
❑ poem
❑ parable/fable/ legend/myth
❑ short story
❑ speech
❑ script
❑ essay
❑ memoir
❑ monologue
❑ interview
❑ panel discussion
❑ _____ (please specify)
Central Idea
Purpose
Writing Task:
Plan and develop a written text that communicates your understanding and/or appreciation of an aspect of maps.
Audience (must be public, not personal)
Context (the situation in which the audience will experience your text)

2. A. Review (and revise if you wish) the choices you made in your planning chart (opposite page). Which of the following types of ideas and information will you use to develop your text, given the central idea, purpose, audience, context and form you outlined in your planning chart?

- ❑ incidents
- ❑ examples
- ❑ quotations
- ❑ statistics
- ❑ anecdotes
- ❑ figurative language
- ❑ sensory detail
- ❑ descriptive detail
- ❑ illustrations (print or visual)
- ❑ other:.....

B. Identify one of the choices you made in Part A above and explain why it is appropriate to **one** of the following: central idea, audience, purpose, context or form. 5 marks

Outlining and Drafting

When outlining and drafting your text, use only the tear-out *Draft Paper* provided at the end of this booklet. Additional pages are available if you require them. At the end of each session, place all *Draft Paper* inside the front cover of this booklet.

The way you choose to develop your text will determine its length. **Be certain that your text is of sufficient length to communicate your ideas clearly and effectively to your audience.**

DAY 3

Developing a Text

- Revising and Editing, and Beginning the Final Copy

Checklist for Revising and Editing

Before writing the final copy of your text, ensure that you have revised and edited for the following and that your text is appropriate and effective for the writing variables you have chosen.

- ❑ Is your central idea clearly developed and supported?
- ❑ Are the organizational structures, techniques and transitions you used effective?
- ❑ Is your use and arrangement of language and other communication techniques effective?
- ❑ Is your use of the conventions of language (i.e., grammar and usage, sentence structure, spelling, capitalization and punctuation) appropriate?

◄—You may go forward or back to any section of this booklet during the test process.—►

DAY 4

Completing the Final Copy and Proofreading 40 marks

Reflecting 10 marks

Your final copy will be assessed in relation to the writing variables you identify below.

In the process of planning, drafting and revising your text, your central idea, purpose, audience, context or form may have changed. **Record your writing variables below, even if you made no changes to your original planning chart on page 28.**

Central Idea: .....

.....

Purpose: .....

Audience: .....

Context: .....

Form: .....

Your final copy is to be written in **black** or **dark blue ink** on the following pages.

Final Copy

40 marks

Title: .....

111

112

113

114

Reflecting

1. Style is the result of the techniques you use (word choices, figures of speech, organizational structures, point of view, etc.). Identify one technique you used in your text and explain why you used it. 5 marks

2. Have your views about maps been affected by the test? Explain. 5 marks

Acknowledgements

Barnsley, Paul. "Author Takes on Historical Inaccuracies." *Windspeaker*, July 2001, per the Pan Canadian Copyright Agreement.

Eason, Bruce. "The Appalachian Trail." *Black Tulips*, Turnstone Press, 1991, per the Pan Canadian Copyright Agreement.

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Page 18 Land Rover Canada Group. *Elm Street Magazine*, Summer 2001, per the Pan Canadian Copyright Agreement.

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Bundle # _____

Senior 4
English Language Arts
Standards Test

Marker #1

Marker #_____

Team #_____

Reading Response Booklet

Marker #2

Marker #_____

Team #_____

May 2003

Manitoba

Building for the Future

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Manitoba Education and Youth
Assessment and Evaluation Branch,
Winnipeg, Manitoba R3E 3J5.

Instructions

You have been exploring the theme *Maps*. You thought about what you already know and recorded new ideas. You also shared ideas with others. Now you will respond to questions in this *Reading Response Booklet*.

1. Read each question carefully and provide a clear and thorough response. Answer the questions on your own.

2. Record all your answers directly in this booklet.

   If you require extra space to write your responses, use only the extra pages available from the supervising teacher. If using extra paper:

   - indicate that you have done so at the end of the question,
   - **include** your **booklet number** and **question number** on each extra page, and
   - staple each page into this booklet at the appropriate question.

Points To Remember:

- Before beginning to write in this booklet, check to see that the booklet number on the top right hand corner of the cover matches that on your *Process Booklet*.
- You may use an English dictionary, a thesaurus and/or a grammar handbook at any time during the standards test. No bilingual dictionaries or other outside material of any type may be brought into any test session, nor may any test-related materials be taken from the test room.
- Computers, computer programs or electronic devices of any kind are **not** allowed.

Map

1. Evaluate whether or not the poem "Map" challenges or supports your ideas about maps. 5 marks

101

Geography: An Introduction

2. Explain how the title "Geography: An Introduction" helps the reader make meaning of the text. 5 marks

102

Photograph:
On the Road toward Los Angeles, March 1937

3. Explain how a visual feature in the photograph creates meaning or impression. 5 marks

Author Takes on Historical Inaccuracies

4. Imagine that you are gathering information for your own inquiry either about the Franklin expedition or another historical inaccuracy. **5 marks**

104

What question would you ask to focus your inquiry? Explain why your question is important to your inquiry.

Land Rover Advertisement

5. "God help the child who grows out of everything."

5 marks

105

In relation to the rest of the advertisement, explain how this statement makes an impact or evokes a response.

The Appalachian Trail

6. Examine the dialogue between the characters in the story and explain what it reveals about their relationship. **5 marks**

106

Senior 4
English Language Arts
Standards Test

STUDENT EXEMPLARS AND RATIONALES

(Use in conjunction with *Scoring Rubrics*)

May 2003

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Building for the Future

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Student Exemplars and Rationales for the *Reading Response Booklet*

Responding to Text 1: Evaluate whether or not the poem "Map" challenges or supports your ideas about maps.

Student Exemplars (in italics and unedited)

Out of Range Score: 0	Below Level 1 2	At Level 3 4	Above Level 5
I'm not sure if it does or if it doesn't.	*I think this poem is suggesting that if we weren't to have a map we would be lost. And if we were not to use it correctly it would be useful. I think that presuade my thoughts about maps. I agree about maps giving you direction. But also how maps don't always tell you everything and you should be care when reading or observing one.*	*It challenges my initial thoughts on maps, because it suggests a mental map. Initially my feeling was tat maps had to be something that you could see with your eyes. My thoughts have changed now to include maps that you can see in your head. The poem uses real physical maps as an analogy of the maps a person has in their head as to the direction they want their life to go.*	*I believe that this poem supports my initial thoughts about "maps". People create maps as clearly and precisely as possible. However, the maps that they create are only how they perceive them. They do not illustrate "treacherous river crossings" or anything hazardous. Maps are perceived as "gentle, pastel spaces". How will you know what a place is really like unless you see if for yourself? I believe that maps create "a fabulous mirage" but also disregard the untold stories.*
Rationale			
• response provides an evaluation e.g. "I'm not sure ... " • exploration is absent Score: 0	• response provides an evaluation e.g. "I think that presuade my thoughts about maps." • exploration is generalized e.g. " ... maps don't always tell you everything ... " Score: 2	• response provides a clear evaluation e.g. "It challenges my initial thoughts ... " • exploration is specific e.g. " ... physical maps as an analogy of the maps a person has in their head ... " Score: 4	• response provides an evaluation e.g. " ... this poem supports my initial thoughts ... " • exploration is in-depth, analyzing the complexities and problems associated with maps e.g. Maps are a representation of the map makers' perceived reality but " ... disregard the untold stories." Score: 5

Responding to Text 2: Explain how the title "Geography: An Introduction" helps the reader make meaning of the text.

Student Exemplars (in italics and unedited)

Out of Range Score: 0	Below Level 1 2	At Level 3 4	Above Level 5
The title says "Geography: An Introduction" So then it tells them tat the text on pg 10 and 11 is about geography.	*The title sums the article up, the article is about Geography our mountains and oceans etcs. And I believe it talks about how our history started off. how we discovered our lands, through long journeys etc.*	*It helps the reader make sense of the text because it is saying that this is the way things are created. It says that there isn't a map for everything, especially when talking about peoples lives. Its talking about the geography of the human spirit not the geography of the world.*	*I think the title "Geography: An Introduction" helps the reader by comparing a humans spirit to the terrain of the land. Sometimes it is flat, sometimes bumpy or hilly. Nobody is exactly the same and everyone's spirit varies. Even in themselves they may be unhappy, in pain, or content it just depends on the geography of that persons spirit. As well people have to find their own way over their land of their human spirit to find what they are looking for.*
Rationale			
• response provides no explanation of how title helps the reader to make meaning of the text beyond restating part of the title Score: 0	• response makes superficial/literal connection between title and text e.g. " ... article is about Geography ... " " ... talks about how our history started off." • limited explanation of how title assisted in making meaning e.g. " ... our mountains and oceans etcs." " ... how we discovered our lands, through long journeys etc." Score: 2	• response makes a clear connection between title and text e.g. "Its talking about the geography of the human spirit ... " • clear explanation of how the connection assisted in making meaning e.g. " ... there isn't a map for everything, especially when talking about peoples lives." Score: 4	• response makes superior connection between title and text e.g. " ... comparing a humans spirit to the terrain of the land." • detailed explanation of how the connection assisted in making meaning e.g. " ... they may be unhappy, in pain, or content it just depends on the geography of that persons spirit." • extends context of the title beyond the text e.g. " ... people have to find their own way over their land of their human spirit ... " Score: 5

Responding to Text 3: Explain how a visual feature in the photograph creates meaning or impression.

Student Exemplars (in italics and unedited)

Out of Range Score: 0	Below Level 1 2	At Level 3 4	Above Level 5
I think a visual creates meaning in different ways. If its written you don't really have an option of interpretting it yourself. With a visual each individual person can look at look it and come up with their own meaning and interpretation of it.	*The two men are on the road going to Los Angeles. They are reading the sign on the road which is telling them to take the train next time. They are both staying awhile as one is carrying a suitcase and the other a duffle bag. You can tell it is in the 1937's as the roads are gravelled roads not paved.*	*This photo has the ability to stir many ideas. On idea that came to me is friendship between the two walking men. They are on this journey together and must depend on one another. Also, there is a hint of irony with the billboard in the background. This causes me to think that the two travellers possibly couldn't afford train tickets.*	*This picture, dated March 1937, vividly depicts life during the "dirty thirties". It was during those years of drought, depression and poverty that people of desperation took up the dream of moving out west to find riches and prosperity. It is ironic that there is an advertisement for Southern Pacific to "relax" by taking a train, when it is obvious that these men have all their life's possessions in 2 bags and are walking thousands of miles to L.A. because they could not afford to stay living where they were, so how could they afford the luxury of relaxing?*
Rationale			
• response does not make reference to a visual feature • no connection to meaning or impression Score: 0	• response identifies features in the photograph e.g. "two men" "sign" "suitcase and ... duffle bag" "roads" • limited explanation of literal meaning/impression e.g. "They are both staying awhile ... " e.g. " ... it is in the 1937's as the roads are gravelled ... " Score: 2	• response identifies features in the photograph e.g. " ... two walking men." " ... billboard in the background." • clear explanation of meaning/ impression e.g. " ... must depend on one another." " ... a hint of irony ... two travellers possibly couldn't afford train tickets." Score: 4	• response identifies features in the photograph e.g. " ... advertisement for Southern Pacific" " ... these men ... " • perceptive explanation of impression e.g. "It is ironic that there is an advertisement for Southern Pacific to 'relax' ... walking thousands of miles to L.A. ... " • sophisticated analysis gives historical context and draws conclusions e.g. " ... the dream of moving out west to find riches and prosperity." " ... how could they afford the luxury of relaxing?" Score: 5

Responding to Text 4: Imagine that you are gathering information for your own inquiry either about the Franklin expedition or another historical inaccuracy.

What question would you ask to focus your inquiry? Explain why your question is important to your inquiry.

Student Exemplars (in italics and unedited)

Out of Range Score: 0	Below Level 1 2	At Level 3 4	Above Level 5
Why did Jon Rae do the kind things that he did?	*The most important question that I would need to ask in order to focus your inquiry would be based on how it started. There is many other sub-questions that would go with this such as Who Started It? What took place? What happened? and How did it happen? Basically its the "Who", "What", "When", "Where", "Why" and "How" of the question.*	*The most important question that I would need to ask in order to focus my inquiry would be "What view is the writer writing from?" The reason for my question is that I think that people are always blinded to certain events, actions or truths depending on the side they are writing from. Knowing what side they are writing from gives the reader a better understanding to what the writer is saying and why he is saying it.*	*The question I would ask is "What happened prior to the events that lead up to this misconception?" This question is important because you can determine what really happened more accurately. This question can tell me what the atmosphere of the times was like, what happened before one event took place, what were the attitudes of society at the time, what did people believe in and why was the decision made for the event that lead up to its false record in history.*

Rationale

• question does not focus inquiry into idea of historical inaccuracy e.g. asks for clarification of content only Score: 0	• general question demonstrates limited consideration of historical inaccuracy and provides little value in focussing further inquiry e.g. " ... based on how it started." Score: 2	• question demonstrates reflection and curiosity and provides clear value for focussing further inquiry e.g. discusses the need to examine authorship in order to determine historical inaccuracy Score: 4	• question demonstrates depth and perceptiveness and provides superior value for focussing further inquiry e.g. discusses the need to examine the complex relationship among text, author, society, and the influences upon that society as a means of determining historical inaccuracies Score: 5

Responding to Text 5: "God help the child who grows out of everything."

In relation to the rest of the advertisement, explain how this statement makes an impact or evokes a response.

Student Exemplars (in italics and unedited)

Out of Range	Below Level		At Level		Above Level
Score: 0	1	2	3	4	5
Because everyone can relate to the saying, because every child grows out of pretty much everything.	*Most people who have seen a Land Rover would know how big these S.U.V's actually are. So when they say "God help the child who grows out of everything" It's a selling point of the size of the vehicle which many people take into consideration when purchasing a car.*		*In relation to the rest of the advertisement, the statement "God help the child who grows out of everything" makes an impact because the photo is of a child who enjoys driving. Maybe he feels he can do anything in it and go anywhere he wants. As he grows older, he can have that perfect car he loved to drive and be anything he wants to be.* *The statement is saying that the child is going to grow out of his car and needs a car he deserves to have.*		*The statement implies that we all grow up, and that it is inevitable, but there is still that part of us that yearns to be young. The fun-loving kid in us in a sense. No one wants to grow up completely and the advert implies its a sin to grow up and forget about those childhood days and 'God help' those poor people who have lost their inner child.* *Their is an implication that this Landrover discovery is similar to that toy car you had as a child, and owning one will help you rediscover your youth.*

Rationale

• response simply rewords statement with no connection between statement and rest of advertisement Score: 0	• response provides a superficial connection of statement to rest of advertisement e.g. "Most people who have seen ... how big these S.U.V's actually are." • limited explanation of impact/ response e.g. " ... which many people take into consideration ... " Score: 2	• response connects statement to rest of advertisement (... do anything ... go anywhere ... be anything ...) • clear explanation of impact e.g. " ... needs a car he deserves ... " Score: 4	• response provides a superior connection between statement and rest of advertisement (rediscovering youth) • superior analysis of the use of the idiom in the statement to create impact – " ... its a sin to grow up and forget about those childhood days ... " – " ... 'God help' those poor people ... " Score: 5

Responding to Text 6: Examine the dialogue between the characters in the story and explain what it reveals about their relationship.

Student Exemplars (in italics and unedited)

Out of Range	Below Level		At Level		Above Level
Score: 0	1	2	3	4	5
It reveals that one those people in the text is really good at math and it also show one of those people has alot of abition.	*It seems like they are pretty close seeing how he was nice enough to tell her where her backpack was and also them saying he wouldn't let her do it alone.*		*It reveals the relationship is not very strong between them because his not supporting her dream, her personal goal his trying to do everything in his power to put her down and destroy what she feels she can accomplish. She trys not to let him make her feel like she can do it by saying I don't care about what you say or how you feel. It's my decision and my goal. He seems his mind is set in his ways and his ways only. He seems not to care what her feelings are.*		*The character speaking may be a boyfriend, husband or parent. The character uses condescending words but also has a parental attidude, refusing her to "walk the apalation trail alone". Thier relationship seems to be about power and control shown when the character "[becomes] angry with [him]self [because] she has had her way, won without really even trying." He is not <u>really</u> worried about her safety the character is just arguing for the sake of winning.*

Rationale

• response does not reveal anything about the relationship; instead it comments on individual characters Score: 0	• response generalizes the nature of the relationship as "pretty close" • limited explanation of how dialogue reveals they are "pretty close" e.g. " ... tell her where her backpack was ... " " ... them saying he wouldn't let her do it alone." Score: 2	• response examines dialogue from both characters at several points in the text in order to conclude the relationship is " ... not very strong ... " • explanation clearly recognizes how the narrator tries to discuss her dream and how he is " ... set in his ways ... ", and clearly details how the female character responds forcefully Score: 4	• response demonstrates superior skill in recognizing how the dialogue reveals the relationship is " ... about power and control ... " • perceptive explanation deals with the tone of the language used e.g. "condescending words" • provides examples of the subtext for the dialogue and draws conclusions e.g. "' ... [becomes] angry with [him]self [because] she has had her way' ... He is not <u>really</u> worried about her safety ... " Score: 5

Student Exemplars and

Rationales for the

Process Booklet

Connecting Ideas 1: **Based on the ideas and information you have considered, draw conclusions, record insights, or provide interpretations about the theme *Maps*.**

Student Exemplars (in italics and unedited)

Out of Range	Below Level	At Level	Above Level
Score: 0	1 2	3 4	5
I considered conclusions, insights or interpretations when I read the ideas and information in the stories and pictures.	*A map can be anything that describes one or more things in great deal.* *Without maps I think that alot of people would be out control and not knowing what to do in certain situations.*	*I think that maps are a hard subject to talk about. We always think of maps as sheets of paper that show you how to get somewhere, but in this booklet they make you think of it in a new light. The poem Canyon shows that maps aren't always right, they can be wrong, but you don't think they would be until you go and see it with your own eyes. Even if someone was to tell you that was wrong you would never believe them until it was proven. I feel that the internet map shows the every changing map the best. Internet maps seem to change constantly, that shows that maps aren't as you think them to be. The Article on page 10 is very informal and tells you that maps may be wrong. I think when people first hear this they wouldn't think it where true, but we (the students) now have a good understanding that it is. "Each has its own advantages and each, when misunderstood, tells its own lies". (Pg. 10, Geo Maps)*	*My first ideas on maps were that they are physical recordings of factual information that does not change. I quickly changed my mind though as I realized that even factual maps can not be taken at face value, because as you travel away from maps to experience the world for yourself, you find less and less truth in maps. That is to say that the world is ever changing, and as discoveries are made, maps become less factual, they are never concrete. There are also many types of maps besides the ones on paper. Maps of history are engraved on walls, site maps are found on the internet, and the map of a personal story can be told in the lines on one's face. Maps are not concrete, and they are not always factual. We must learn to recognize that as we discover our world we bring discrepancies into maps. And we must also learn that maps are in every facet of our lives, they exist in our minds, on paper, in textbooks, on the internet, and even in the sky. But in order to truly know the world, we can not explore it from our living room, we must try to experience our world for ourselves and make our own "maps".*

Rationale			
• response does not synthesize; re-states the question Score: 0	• response demonstrates a limited synthesis of ideas through the use of a statement e.g. "A map can be anything ... " • conclusion reached is generalized e.g. " ... a lot of people would be out of control and not knowing what to do ..." Score: 2	• response synthesizes information from several sources, including the poem "Canyon", the Internet site guide on the splash page, and the article "A Winnipeg's-eye view", to support the conclusion that maps can be wrong or constantly changing Score: 4	• response demonstrates superior skill in synthesizing information to reach an insight e.g. "Maps are not concrete ... " " ... as you travel ... to experience the world ... you find less and less truth in maps." " ... the map of a personal story can be told in the lines on one's face." • a perceptive explanation of the development of this new conclusion e.g. " ... I realized that even factual maps can not be taken at face value ..." " ... we can not explore it from our living room ... make our own 'maps'." Score: 5

Connecting Ideas 2: **Evaluate the effectiveness of the flow chart process (steps 1–4) in developing your understanding of the theme *Maps*.**

Student Exemplars (in italics and unedited)

Out of Range Score: 0	Below Level 1 2	At Level 3 4	Above Level 5
Maps are have been used for centuries and will continuallly used throughout different explorations. They were used by pioneers when their transportation was canoes, are now commonly used by everyday people in their cars and can be used for anything as scientific as space travel. Although the pictures were confusing in the beginning they were all relative to travel and sometimes the past.	*After the group discussion and going through the flow chart, My understanding for maps are a lot higher. Prior to this class when I thought of maps, I thought paper with directions on it. Now I understand that it shows surroundings, what life was like 1000's of years ago.*	*The flow chart is quite effective in developing an understanding of the theme "Maps". During the initial thoughts, the person thinks about what he/she knows about maps. Then he/she reads the texts and add knowledge to what was known. Other students add even more knowledge and understanding during the group discussion. Through this process, the person correct misinterpretations and develop a wider understand of maps.*	*I found that the flow charts were very effective in helping me grasp the real meaning of "maps", because they helped break down our ideas and reinforce them. We first started off with the basics, trying to find a basic definition of maps. Then, with the help of images and text, we tried to reinforce or change that basic concept we had initially of maps. Going further were able to discuss with a group the meaning of maps. In each area of the flow chart we got to represent our thoughts and ideas in a way to help us more fully understand maps. In doing the flowchart about maps, we were actually <u>creating</u> a map of our own.*
Rationale			
• response relates understanding of maps, but does not evaluate effectiveness of flow chart for developing this understanding Score: 0	• response provides a limited evaluation of the usefulness of the flow chart e.g. "My understanding for maps are a lot higher." • assessment states that understanding about maps is greater after this process, but provides limited discussion of how and why Score: 2	• response evaluates the usefulness of the flow chart by describing different stages during the information gathering process ("initial thoughts" ➜ reading ➜ "add knowledge to what was known" ➜ group discussion ➜ "add even more knowledge") • assessment concludes the flow chart is effective in helping to " ... correct misinterpretations and develop a wider understanding of maps." Score: 4	• response demonstrates superior skill in evaluating the usefulness of the flow chart e.g. " ... we got to represent our thoughts ... " " ... helped break down our ideas and reinforce them." • assessment analyzes the process e.g. "We first started ... change that basic concept we had ... " • assessment draws an insightful conclusion about the connection between the flow chart and understanding of the theme e.g. "In doing the flowchart about maps, we were actually <u>creating</u> a map of our own." Score: 5

Overview of Exemplar Scores for:

- **Planning**
- **Writing Task**
- **Reflecting**

	Planning		Writing Task				Reflecting	
	1	2	Ideas	Organization	Language Use ...	Grammar ...	1	2
Exemplar #1 Pragmatic	2	2	4	4	4	5	3	5
Exemplar #2 Aesthetic	4	2	4	5	4	4	2	1
Exemplar #3 Pragmatic	3	5	5	4	5	5	4	4
Exemplar #4 Aesthetic	3	1	5	4	5	4	2	4
Exemplar #5 Pragmatic	2	0	2	2	2	2	1	1
Exemplar #6 Aesthetic	1	0	2	2	3	1	1	0

The maximum score for each item above is 5.

Exemplar #1
Pragmatic

Planning

1. In planning your text, complete the chart below. Your plan will be assessed on how well your writing variables work together to achieve the task. Provide sufficient detail to demonstrate the connections. **5 marks**

Form

You may choose your own written form or adapt one of the following:

- [x] article
- [ ] poem
- [ ] parable/fable/ legend/myth
- [ ] speech
- [ ] script
- [ ] essay
- [ ] memoir
- [ ] monologue
- [ ] interview
- [ ] panel discussion
- [ ] _____

Central Idea

Do we revolve around maps or do maps revolve around us?
or
Do we depend on them? or do they depend on us?

Purpose

The purpose is to write from my experiences to whether or not we depend and use maps in our lives or if maps would only exist if we made them up. Whether or not maps existed without the human need for them.

Writing Task:
Plan and develop a written text that communicates your understanding and/or appreciation of an aspect of maps.

Audience (must be public, not personal)

is the public. Whether or not they have sufficient interest in the topic they are still entitled to read the article. It may make people think a little differently.

Context (the situation in which the audience will experience your text)

Context will be taken from my ideas and experiences and put down in article form. Most probably an editorial/opinion article.

2. A. Review (and revise if you wish) the choices you made in your planning chart (opposite page). Which of the following types of ideas and information will you use to develop your text, given the central idea, purpose, audience, context and form you outlined in your planning chart?

5 marks

110

❑ incidents	❑ statistics	❑ sensory detail
☑ examples	❑ anecdotes	☑ descriptive detail
❑ quotations	❑ figurative language	❑ illustrations (print or visual)

❑ other: .....

B. Identify one of the choices you made in Part A above and explain why it is appropriate to **one** of the following: central idea, audience, purpose, context or form.

Examples are appropriate for my context because that is what the basis of my article is. Examples will help my ideas get across to the reader and help them find common ground with what I'm saying. They will support my ideas and give meaning to them.

DAY 4

1 hour

Completing the Final Copy and Proofreading 40 marks

Reflecting 10 marks

In the process of planning, drafting and revising your text, your central idea, purpose, audience, context or form may have changed.

Record your writing variables below, even if you made no changes to your original planning chart (page 25).

Central idea: Do we depend on maps or do maps depend on us? Do we need them?

Purpose: to write from my experiences and history to whether we use maps in our lives or if maps would only exist if we made them up.

Audience: <public> whether or not there is sufficient interest, it may make people think differently

Context: From my ideas/opinions, experiences and facts in history.

Form: Article

Your final copy is to be written in black or dark blue ink on the following pages.

Final Copy

Title: Do we Depend on Maps or Do Maps Depend on Us?

40 marks

Do we or don't we? I never really pondered about the question until I actually thought about the significance of maps. What do you think of when I say maps? I bet the first thing that comes to your mind is that large, wrinkled piece of paper collecting dust in your glove compartment. To be honest with you, that's what I thought too. As I further thought about it, I realized maps are everywhere. We just need to open up our eyes to see them.

I get up every morning at 5:55 to the music of my alarm clock. When I get up in the morning I have an idea of whats in store for me that day. I also have a sense of what I'm going to wear to school. After my daily routine of getting ready I catch my bus at 7:09 and make my way to school down the same route to arrive at about 7:30am. I go to my assigned classes that have been planned out for me to follow for the next 10 months. I have assigned breaks and lunches and I go home at four o' clock

and spend my evenings at home. This will continue on as my pattern for the rest of the year.

So whether I realized it or not, maps play a big role in my life. Maps plan out my whole day. My question was whether or not we depend on maps. So far, you're probably thinking yes we do but here's a twist. Would maps exist if humans never drew or planned them.

The first known maps were drawings on cave walls and Egyptian heiroglyphs that told stories about their everyday lives. These were put there as records of what they have done so that people would know in the future. Would maps be there if humans hadn't drawn them? The answer is no. Would people still have mapped? Yes. Whether it was back during the cave man years, during the expedition of John Rae in the Arctic or how I get to school every morning we are constantly mapping in our heads. Maps are not simply just the drawings of places and buildings but also our thoughts and plans

of everything we do. From what route we take to where we're going, what clothes we'll wear today, even what we plan to eat for dinner. We are mapping out our lives because without it we would be in disorder and confused about what we do.

Do we or don't we? Well, visual maps may have not existed if humans never took the time to explore and draw them but mental maps have always existed whether we acknowledged them or not. They are there in order to keep us organized.

In my opinion, I think we do depend on them. I use maps and thoughts to allow my day to run smoothly. If you like conflict-free days then you know that you depend on maps. If you're the opposite and don't mind a little chaos and excitement then you might believe that maps depend on humans. Either way, maps depend on humans and humans depend on maps. No matter how much they depend or how little they depend, they in the end still depend on eachother.

Reflecting

1. Style is the result of the techniques you use (e.g., word choices, figures of speech, organizational structures, point of view, etc.). Identify one technique you used in your text and explain why you used it. 5 marks

In my written text I wrote mainly about my experiences and opinions because it helps me analyse how maps affect me. It helps communicate meaning because I believe that there are people out there, some of them my friends who go through the same routine everyday. and never realize that the schedule they always have to follow, though they choose not to sometimes is a map of their lives.

2. Have your views about maps been affected by the test? Explain. 5 marks

My views about "maps" have greatly been affected by this test. On the first day, when I was first asked about maps, all I thought about were road maps and atlases. As the test progressed I found out that our thoughts and lives are maps, we just never thought about it that way. Coming out of this test, I now see maps as a metaphor for the paths we take in our lives.

Rationale for Exemplar #1
Pragmatic

Planning 1

Rationale: **Score: 2**

- Formulates an original idea for the given task.
- Other variables are identified with limited detail; context is misunderstood.
- Stated purpose, as it relates to audience, is limited.

Planning 2

Rationale: **Score: 2**

- Clearly identifies a choice ("examples").
- Response provides limited explanation of how examples will be appropriate for audience.
  - " ... help them find common ground ... "
  - " ... give meaning to them."

Writing Task

Ideas

Rationale: **Score: 4**

- Contrasts traditional understanding of "visual maps" to use of "mental maps" in our daily lives.
  - "Maps plan out my whole day." (p. 18)
- Ideas are connected consistently throughout the paper.

Organizational Structures, Techniques and Transitions

Rationale: **Score: 4**

- Juxtaposes the traditional use of maps and "maps" used daily as the macro- and micro-organizational structure.
- Contrast and chronology also effectively used to achieve stated purpose.
- Transitions are effective.
  - "The first known maps ... " (p. 18)
  - "Do we or don't we?" (pp. 17, 19)
  - "In my opinion, ... " (p. 19)
- Structures and transitions ensure a coherent, unified central idea.

Language Use and Arrangement

Rationale: **Score: 4**

- Variety of language choices creates a consistent voice throughout the text and is appropriate for the audience.
  - " ... large, wrinkled piece of paper collecting dust ... " (p. 17)
  - " ... a little chaos and excitement ... " (p. 19)
- Variety of sentence patterns are used.

Grammar, Spelling, Capitalization and Punctuation

Rationale: **Score: 5**

- Skillful control of the written conventions of language is demonstrated.
- Errors are rare and do not detract from overall impact of the text.

Reflecting 1

Rationale: **Score: 3**

- Identifies the decision to use personal "experiences and opinions" that will create a particular style.
- Some analysis of its effectiveness in engaging the audience is provided.

Reflecting 2

Rationale: **Score: 5**

- Considers initial views about "maps" (road maps and atlases) and recognizes the emerging clarity of new understanding.
  - " ... metaphor for the paths we take in our lives."

Exemplar #2
Aesthetic

Planning

1. In planning your text, complete the chart below. Your plan will be assessed on how well your writing variables work together to achieve the task. Provide sufficient detail to demonstrate the connections. **5 marks**

Form
You may choose your own written form or adapt one of the following:

- ☐ article
- ☐ poem
- ☐ parable/fable/ legend/myth
- ☐ speech
- ☐ script
- ☐ essay
- ☐ memoir
- ☑ monologue
- ☐ interview
- ☐ panel discussion
- ☐ _____

Central Idea

A girl had everything mapped out in her head as to what she would do after high school, but she expresses her frustrations as to how everything has been changing.

Purpose

To show that maps don't always have to be on paper, and that things don't always go the way they were planned. A map in your head is not going to always be as solid as a road.

Writing Task:
Plan and develop a written text that communicates your understanding and/or appreciation of an aspect of maps.

Audience (must be public, not personal)

High school students, because it is dealing with an issue which affects them.

Context (the situation in which the audience will experience your text)

To be performed to grade 12 students in an attempt to show them that what you plan will not always happen exactly as you hope.

2. A. Review (and revise if you wish) the choices you made in your planning chart (opposite page). Which of the following types of ideas and information will you use to develop your text, given the central idea, purpose, audience, context and form you outlined in your planning chart?

5 marks

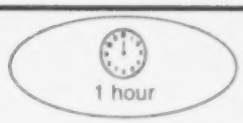
110

- [x] incidents
- [x] examples
- [ ] quotations
- [ ] statistics
- [x] anecdotes
- [x] figurative language
- [ ] sensory detail
- [ ] descriptive detail
- [ ] illustrations (print or visual)
- [ ] other: .....

B. Identify one of the choices you made in Part A above and explain why it is appropriate to **one** of the following: central idea, audience, purpose, context or form.

Incidents will be important to the central idea, because I will want to describe incidents that happened to cause the speaker's frustrations. It will describe a course of events that took place to make her plans not work.

DAY 4



Completing the Final Copy and Proofreading 40 marks

Reflecting 10 marks

In the process of planning, drafting and revising your text, your central idea, purpose, audience, context or form may have changed.

Record your writing variables below, even if you made no changes to your original planning chart (page 25).

Central idea: A girl expresses her frustrations when her life map has to change unexpectedly

Purpose: To show that life doesn't always go the way you plan

Audience: Highschool students (grade 12)

Context: Classroom setting

Form: monologue

Your final copy is to be written in black or dark blue ink on the following pages.

Final Copy

Title:

40 marks

(a 17 year old girl sitting in what looks like a bedroom. Lights up)

I've always been a person who has had to have everything just right. When I make a plan, I expect that it will not change. When I was 12 I organized a family reunion for 100 people, and it had to run on a military perfect schedule. Of course, the biggest plan of my life was my plan for what I would do after high school. This plan was one that I'd been working on since grade 7. I even remember the precise moment when I began thinking about it. I was sitting in my room flipping through a teen magazine, which were all the rage at the time, when I started reading an article about university entrance. It was there and then that I decided that I must have an "after school plan," because I definitely did not want to go through any of the horror stories that I read about in my magazine. So I promptly began to write out every single idea I had about what I wanted to do after high school. Looking at that list now makes me laugh at some of the outrageous ideas I had. As the years went on I kept revising my list, and by the time I was in grade 10 I had it all mapped out, I knew where I wanted to go and the exact route I wanted to take to get there. I had a great desire to play music, and violin had always been a huge part of

my life, so I chose to go into music. I knew what scholarships to apply for and everything; I was set.

After going to University of Trinnybone's Music Department open house in grade 11 I knew that I would take a performance major in violin, and it would take me four years to complete. The only problem was that I didn't really want to go straight into university without having had any adventures that would help me grow in other ways. Since my Irish heritage has always been really important to me, I decided that I would go to Ireland for a year, after having been at university for a year, through a work exchange program. Then I'd go back to school when I was done.

Earlier this year, in grade 12, I starting playing in a Celtic band, and we decided to travel to the East coast this coming summer to play some gigs, and have a good time. I naturally took on the planning of the trip and planned what I thought would be the ideal holiday. Making these summer plans completed my long term after high school plan; it was perfect. I even recorded everything into a 5 year planner, mapping out my every move from the time I received my diploma until 2007.

You would think that if someone ~~was~~ as organized as me, nothing could ever go

wrong. That couldn't be any further from the truth though, because everything that could possibly go wrong did go wrong. You wanna know what went wrong, okay I tell you.

My trip that I spent 3 months creating an itinerary for. The trip that was going to be the most amazing time of my life, you know what happened to it? Three out of the six members of my band are singers. Three out of five members of my band were asked to sing in Ottawa on Canada Day in a special Canada Day choir. We were supposed to be playing in a concert at the Confederation Centre of the Arts in Charlottetown on Canada Day! They ditched me and the band so that they could have the opportunity of their lives in stupid Ottawa. After finding out this tidbit of information I tried to stay calm. This road can lead a different way, I told myself, I make money this summer instead and keep working at Tim Horton's.

Well, after I managed to calm down about my wasted summer plans, I got hit with another blow, the work exchange program that was going to send me to Ireland went bankrupt. Their sponsor cut them off I guess, so the whole damn organization went out the window and so did my year abroad. Having just coped with the loss of my holiday, I was even more angry with the arrival of this news, but I told myself

that it would be okay, I'd just have to finish my degree a year earlier than expected, and make the money I planned to make working in Ireland, at Tim Hortons.

(pulling letter out of pocket) Well, this, this letter that I got today just iced the cake! It told me that University of Guelph had an abundance of violinists and would not be accepting any first year students "wishing to study violin." I was devastated when I read the letter. In my frustration I threw my 5 year planner into the garbage.

To my surprise, throwing out this life map made me feel really good. My plan was gone, but I survived. I started to think that maybe my route wasn't meant to be, and that maybe it was for the best that my plans didn't end up working out. Now I have a new ambition, I am going to take an entirely different road and work at Tim Hortons from now on. I mean, I like it there, it's a low stress job, and I get pretty good money. I know now that I was clinging too closely to a map which wasn't even showing me the right direction. It was misleading me without my knowing it. I think that now that I have a new map, and am clinging less tightly to it, I will enjoy the road life takes me more. Maybe I could even create my own work exchange

program. Hey that's a good idea! Oh there would be so many things that I'd have to do. Will you excuse me, I've got to start planning!

(Lights down)

Reflecting

1. Style is the result of the techniques you use (e.g., word choices, figures of speech, organizational structures, point of view, etc.). Identify one technique you used in your text and explain why you used it. 5 marks

I chose to write my piece in such a way that it sounded like the person was talking normally. This style was meaningful, because ~~structure~~ if it was performed, a strong character could be developed.

2. Have your views about maps been affected by the test? Explain. 5 marks

I think that I now know that we're always using maps, and that they come in many forms.

Rationale for Exemplar #2
Aesthetic

Planning 1

Rationale: **Score: 4**

- Most variables are described in specific detail; context only identified as a performance.
- Each variable is purposefully linked together.

Planning 2

Rationale: **Score: 2**

- Identifies incidents as choice from Part A.
- Response provides general explanation of how these incidents will be appropriate for central idea.

Writing Task

Ideas

Rationale: **Score: 4**

- Ideas are clear ("life map") and are appropriate for Grade 12 students dealing with life transitions.
- Idea of changing life map supports her thoughts and creates desired effect.

Organizational Structures, Techniques and Transitions

Rationale: **Score: 5**

- The monologue is structured for effect—the plan is detailed, and text is engaging as text reveals how each part of the plan falls apart.
- Overall structure is clear (beginning, middle, end).
- Chronological structure provides a coherent unified central idea.
- Ending with a twist effectively reinforces the opening lines.

Language Use and Arrangement

Rationale: **Score: 4**

- Use of personal anecdotes provides a consistent voice throughout the text.
- Uses language appropriate to audience.
  - "After going to University of Funnybone's ... " (p. 27)

Grammar, Spelling, Capitalization and Punctuation

Rationale: **Score: 4**

- Capable control of the written conventions of language.
- Sentence structure errors detract from impact of the work, but do not affect meaning.

Reflecting 1

Rationale: **Score: 2**

- Identifies a language choice/stylistic device.
  - " ... talking normally."
- Limited analysis of its general effectiveness.
  - " ... strong character could be developed."

Reflecting 2

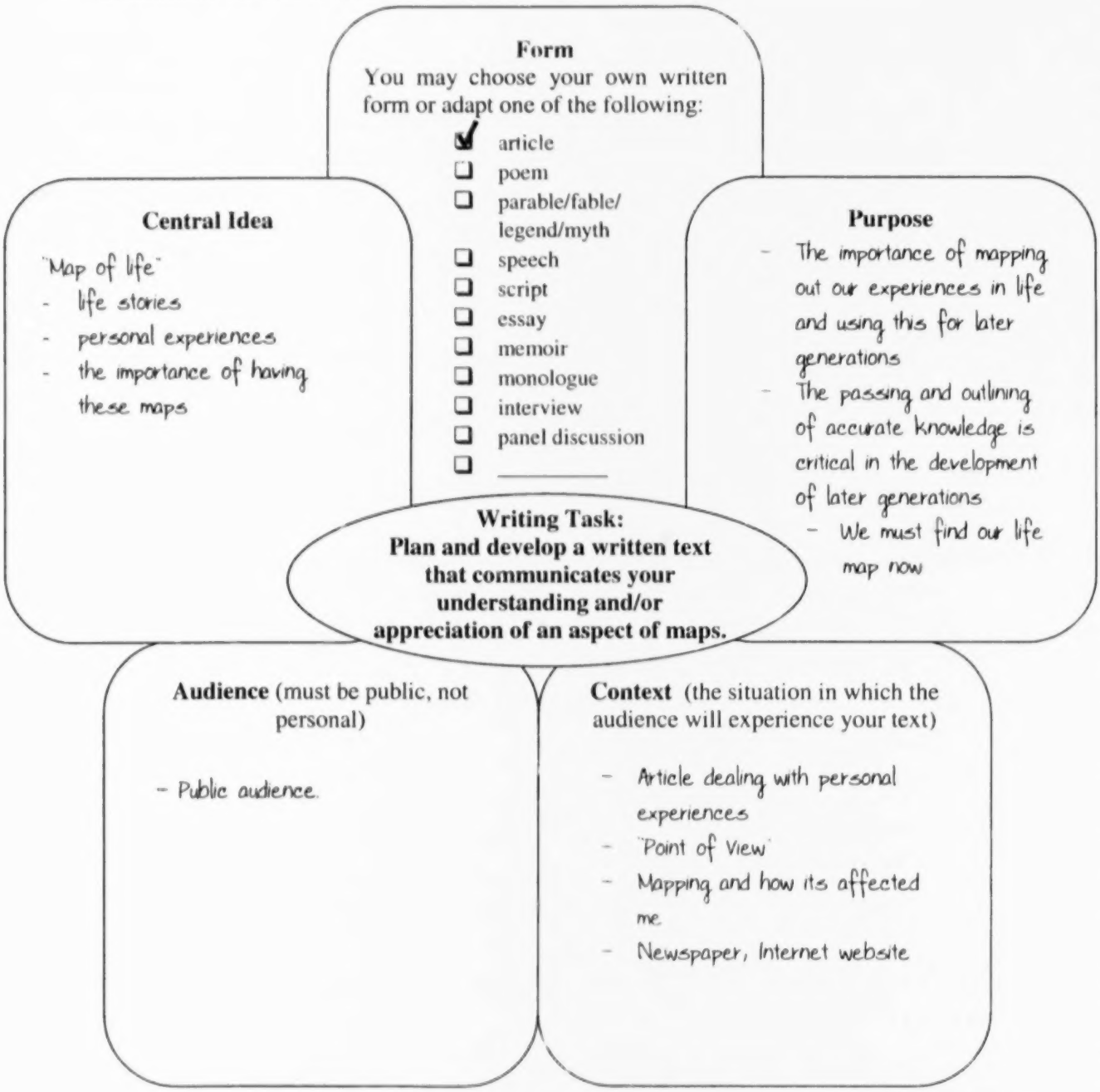
Rationale: **Score: 1**

- Initial view is implied.
- Very limited explanation of change in view.
  - " ... always using maps ... they come in many forms."

Exemplar #3
Pragmatic

Planning

1. In planning your text, complete the chart below. Your plan will be assessed on how well your writing variables work together to achieve the task. Provide sufficient detail to demonstrate the connections. **5 marks**


Form
You may choose your own written form or adapt one of the following:
☑ article
☐ poem
☐ parable/fable/ legend/myth
☐ speech
☐ script
☐ essay
☐ memoir
☐ monologue
☐ interview
☐ panel discussion
☐ _____
Central Idea
"Map of life"
- life stories
- personal experiences
- the importance of having these maps
Purpose
- The importance of mapping out our experiences in life and using this for later generations
- The passing and outlining of accurate knowledge is critical in the development of later generations
- We must find our life map now
Writing Task:
Plan and develop a written text that communicates your understanding and/or appreciation of an aspect of maps.
Audience (must be public, not personal)
- Public audience.
Context (the situation in which the audience will experience your text)
- Article dealing with personal experiences
- "Point of View"
- Mapping and how its affected me
- Newspaper, Internet website

2. A. Review (and revise if you wish) the choices you made in your planning chart (opposite page). Which of the following types of ideas and information will you use to develop your text, given the central idea, purpose, audience, context and form you outlined in your planning chart?

5 marks

110

- [x] incidents
- [x] examples
- [x] quotations
- [ ] statistics
- [ ] anecdotes
- [x] figurative language
- [ ] sensory detail
- [x] descriptive detail
- [x] illustrations (print or visual)
- [ ] other: .....

B. Identify one of the choices you made in Part A above and explain why it is appropriate to **one** of the following: central idea, audience, purpose, context or form.

I think it is appropriate for me to use quotes throughout my article in order to reach the hearts of my audience. When people read articles with a lot of personal opinions, they tend to want to see something that is supported by fact. They want to read quotes from experts or authors. What I say may have very little impact on them if it is not supported or backed up by expert opinion. Furthermore, using quotes will also "strengthen" the validity and authenticity of my article. Therefore, I will be able to capture and convince my audience.

DAY 4

1 hour

Completing the Final Copy and Proofreading 40 marks

Reflecting 10 marks

In the process of planning, drafting and revising your text, your central idea, purpose, audience, context or form may have changed.

Record your writing variables below, even if you made no changes to your original planning chart (page 25).

Central idea: "Map of life". How this map affects us and why it's critical we make sure we have this map.

Purpose: Inform people that they need to find their life map.

Audience: The Public

Context: Newspaper editorial article or internet website

Form: Editorial/informative article.

Your final copy is to be written in black or dark blue ink on the following pages.

Final Copy

Title:

40 marks

"Memory is a field of healing that has the capacity to restore the world, not only for the one person who recollects, but for cultures as well." (Geography: An Introduction) When we think about maps, what usually comes to our minds first? Is it not pictures that show the continents of the world and the lakes, rivers, or oceans? Yes, for a majority of people, this is what we think of. However, in the ensuing article we will be discussing another aspect of "maps." What is it?

We will be taking a closer look at the subject of "life maps." Now these maps may not necessarily be something that is tangible or something that we can touch or feel. Rather, they are usually in a form that is stored only in our minds or the minds of others. However, what exactly is a "life map?" How can you get one of these maps?

When we say "life maps" we are referring to historical

accounts or experiences from the past, experiences in the present, and experiences in the future. Now, this may be about mankind's or humankind's past. However, more importantly, we are referring to the history of our own past, our experiences in the present, and our experiences in the future. These records or "maps" are crucial in the development of our knowledge and in the development of later generations. In fact, it was once said by wise King Solomon of ancient Israel that the understanding of one's past can determine the outcome of their future. Therefore, it is crucial that we always hold on to these "maps" and to always pass them down to our children.

Do you know what your parents had to go through just so that you can enjoy the rights and freedoms that you do today? If not, you should find out. By doing so you

will come to a fuller appreciation for your life today. By finding out your history you are finding the "maps" of your heritage. You never know when these "maps" will no longer be available to you. Therefore, it is imperative that you find these maps, study them, and learn from them. Unfortunately, I have had to learn this the hard way. How?

About one year ago my mother had passed away because she had a terminal illness. She was my only source to the map of my family heritage. Unfortunately, for the time that she was here, I did not take advantage of my opportunity to peer into this map. I had only began to do so when it was almost too late. As a result, I only have a limited view of this map and the boundaries on it are somewhat vague. However, down to this day I am still trying to clarify this map and expand my view of it.

Similar to any geographical map, over time the bandaries meu cheunge and the map meu need to be revised. Likewise, all of us today are redrawing our life maps. Yes, it is important to find out how our map already looks like. However, it is even more important that we continue to shape these maps in a positive manner. Our thoughts and actions today will have a tremendous impact on the outlook of our map for the future. Furthermore, after we have finished shaping this map, it is important that we pass it on to later generations.

The shape of each of our maps will no doubt differ from person to person. However, regardless of the differences, there are also many similarities. It is these similarities that really unite us. Nonetheless, although our maps may be similar to that of others, we need to verify the authenticity of our

maps. For instance, if you are on a road trip it is absolutely critical that you have the correct map. For if you don't have the right map, the consequences can be fatal. This was all because of the misdirection of your inaccurate map. Similarly, it is critical that we make certain that the "life map" that we have is correct. If it isn't, this will prove to be very detrimental to us and to our children.

Clearly, as we have shown, it is imperative that we each have a life map. Unfortunately you cannot buy these maps from your local corner store nor can you even touch them. However, these maps can quite easily be found by talking with your parents or even your grandparents. Yet, just like faith without works is dead, knowledge of these maps is not enough. We can believe the stories that we're told, but the examination of how it affects us and the application

of this knowledge is what will really benefit us. So now after having read this article, I urge you to find out what your life map is. For if you do so you will reap many rich dividends not only now but also in the future!

Reflecting

1. Style is the result of the techniques you use (e.g., word choices, figures of speech, organizational structures, point of view, etc.). Identify one technique you used in your text and explain why you used it. 5 marks

One language choice I used was the use of abstract things to describe literal topics. This is where I had said that faith without works is dead, so knowledge without application is useless. I think that doing this had communicated meaning because I didn't just say what I wanted to say in a 'black and white' form. I gave the reader something to remember. This is similar to the use of illustrations. By using this form I had really gave the reader a visual image and pictorial view of ~~without~~ the message I was conveying

2. Have your views about maps been affected by the test? Explain. 5 marks

The test has really changed my view of maps. I no longer think of maps in a one-sided view. I now realize that maps go beyond geographical maps or historical charts. I now see that maps can really be applied to all aspects of our lives. I see too that maps can be represented in different ways. They do not always have to be in the form of a picture or illustration. Maps can be represented by a story, ~~or~~ a poem, an article, or even in dialogue form. Truly, my view of maps has really changed. This is definately a drastic turn around from my initial view of the theme "maps."

Rationale for Exemplar #3
Pragmatic

Planning 1

Rationale: **Score: 3**

- Central idea is detailed specifically under the headings of central idea and purpose.
- Audience and purpose are not specifically identified.
- Context is identifed as "newspaper/Internet website".
- Identified variables work logically together.

Planning 2

Rationale: **Score: 5**

- Identifies choice from Part A.
  - " ... quotes from experts or authors."
- Specific consideration of the way quotations appeal to an audience.
  - " ... reach the hearts of my audience."
  - " ... also 'strengthen' the validity and authenticity ... "

Writing Task

Ideas

Rationale: **Score: 5**

- Ideas are perceptive, original, and effectively achieve purpose.
  - analysis of the way our life maps give insight into our past, provide structure for our present, and will be meaningful to future generations

Organizational Structures, Techniques and Transitions

Rationale: **Score: 4**

- Clear macro-organization in structure (intro/body/conclusion) and sequence of ideas (past/present/future).
- Effective use of techniques and varied transitions ensure a unified, coherent central idea.
  - use of questions

Language Use and Arrangement

Rationale: **Score: 5**

- Strong voice is present throughout the text.
  - "She was my only source to the map of my family heritage." (p. 39)
- Diction is specific and effective for audience/context.
  - "tangible" (p. 37)

  - "imperative" (p. 39)
  - "to peer into ... " (p. 39)
  - " ... shaping this map ... " (p. 40)
  - " ... verify the authenticity ... " (p. 40)
- Varied sentence patterns are used.
  - focussing questions used for effect

Grammar, Spelling, Capitalization and Punctuation

Rationale: **Score: 5**

- Skillful control of written conventions of language.
- Occasional errors do not affect overall impact.

Reflecting 1

Rationale: **Score: 4**

- Identifies " ... the use of abstract things to describe literal topics".
- Provides valid reasons to show the effect of this choice in providing clarity for the audience.
  - " ... gave the reader something to remember."
  - " ... a visual image ... "

Reflecting 2

Rationale: **Score: 4**

- Initial view of maps is stated.
  - " ... geographical maps or historical charts."
- Clear explanation that recognizes a significant understanding about change in view of maps.
  - " ... maps can really be applied to all aspects of our lives."
  - " ... can be represented in different ways."

Exemplar #4
Aesthetic

Planning

1. In planning your text, complete the chart below. Your plan will be assessed on how well your writing variables work together to achieve the task. Provide sufficient detail to demonstrate the connections. **5 marks**

Form
You may choose your own written form or adapt one of the following:

- ☐ article
- ☑ poem
- ☐ parable/fable/ legend/myth
- ☐ speech
- ☐ script
- ☐ essay
- ☐ memoir
- ☐ monologue
- ☐ interview
- ☐ panel discussion
- ☐ _____

Central Idea

- to explain the importance of maps, what their used for and how.

Purpose

- to entertain and inform the audience about maps.

Writing Task:
Plan and develop a written text that communicates your understanding and/or appreciation of an aspect of maps.

Audience (must be public, not personal)

- students and staff of a school

Context (the situation in which the audience will experience your text)

- school newsletter

2. A. Review (and revise if you wish) the choices you made in your planning chart (opposite page). Which of the following types of ideas and information will you use to develop your text, given the central idea, purpose, audience, context and form you outlined in your planning chart?

5 marks

110

- ❑ incidents
- ❑ examples
- ❑ quotations
- ❑ statistics
- ❑ anecdotes
- ☑ figurative language
- ❑ sensory detail
- ❑ descriptive detail
- ☑ illustrations (print or visual)
- ❑ other: .....

B. Identify one of the choices you made in Part A above and explain why it is appropriate to **one** of the following: central idea, audience, purpose, context or form.

I will use illustrations in print to help the reader picture my idea of maps. It will help them to see the importance of maps and how they are used.

DAY 4

1 hour

Completing the Final Copy and Proofreading	40 marks
Reflecting	10 marks

In the process of planning, drafting and revising your text, your central idea, purpose, audience, context or form may have changed.

Record your writing variables below, even if you made no changes to your original planning chart (page 25).

Central idea: To convey the idea of maps and what they're used for.

Purpose: To show that heavenly bodies are sometimes more reliable than road maps.

Audience: The staff and students of a school

Context: Printed in the school newsletter

Form: Poem

Your final copy is to be written in black or dark blue ink on the following pages.

Final Copy

Title: Heavenly Guideposts

40 marks

Blackness surrounded me
despite the white crescent above
Loneliness and panic were manifest
as I gazed at the sparkling darkness
The Great Ladle shined
Along with his humble companion.
Loneliness dispersed
as Courage assumed her place
Through the giant, leafy masses
I pummeled and shored
Until the soft, moist earth
was surpassed
My shoes pounded and echoed
on the stiff ground
Obeying the trail of straight,
yellow bars
Celestial lights had vanished
Instead, buzzing artificial beams
towered in rows
Standing dependably
They clinged to each other.
I walked past as I pulled
a crinkled note
from my jacket
Home is that way
But where was right
and where was left?
I remembered the North glow

had silently imparted
and knew fear was
only imagined
I trudged on
Quietly, the familiar face appeared
With two bright, shining eyes
An open mouth that welcomed
me inside
Gratefulness overflowed
as the luminous crescent
Smiled through the window

Reflecting

1. Style is the result of the techniques you use (e.g., word choices, figures of speech, organizational structures, point of view, etc.). Identify one technique you used in your text and explain why you used it. 5 marks

I used personification which had a more intimate effect to the poem. It helped tell the story from a different point of view.

2. Have your views about maps been affected by the test? Explain. 5 marks

I've learned that maps aren't just pieces of pieces of paper used to get somewhere. They're also historical testimonies and guides into a different world.

Rationale for Exemplar #4
Aesthetic

Planning 1

Rationale: **Score: 3**

- Details in central idea, purpose and context are general.
- Writing variables, as identified by student, work together coherently.

Planning 2

Rationale: **Score: 1**

- Identifies illustrations as choice from Part A.
- Very limited evaluation of appropriate connection to audience.

Writing Task

Ideas

Rationale: **Score: 5**

- Ideas are original and insightful (using stars as a guide) and sustain audience interest.
- "Heavenly Guideposts" arouses curiosity (title).
- Ideas/images are interrelated to create overall effect of movement from darkness to light.

Organizational Structures, Techniques and Transitions

Rationale: **Score: 4**

- Distinct overall organizational structures are used effectively.
- Transitions ensure a coherent unified central idea where speaker moves from darkness to light.
  - "Blackness surrounded me" (p. 49)
  - " ... sparkling darkness" (p. 49)
  - "Celestial lights ... " (p. 49)
  - " ... North glow" (p. 49)
  - " ... Luminous crescent" (p. 50)
- Concluding lines effectively contrast opening lines in terms of mood and reference to the "crescent".

Language Use and Arrangement

Rationale: **Score: 5**

- Mature style with effective range of language choices.
  - Personification " ... familiar face appeared" (p. 50)
  - Sensory detail " ... soft, moist earth" (p. 49), " ... buzzing artificial beams" (p. 49)
- Juxtaposition of fear (blackness) to safety (light) are used to evoke desired response from audience.

Grammar, Spelling, Capitalization and Punctuation

Rationale: **Score: 4**

- Capable control of the written conventions of language.
- Inconsistent use of punctuation and capitalization.

Reflecting 1

Rationale: **Score: 2**

- Identifies personification.
- Limited analysis of the effectiveness of this choice.
  - " ... intimate effect ... "
  - " ... different point of view."

Reflecting 2

Rationale: **Score: 4**

- Initial view of maps is identified.
  - " ... pieces of paper ... "
- Explains change in view of maps, recognizing their past and future significance.
  - " ... They're also historical testimonies and guides into a different world."

Exemplar #5
Pragmatic

Planning

1. In planning your text, complete the chart below. Your plan will be assessed on how well your writing variables work together to achieve the task. Provide sufficient detail to demonstrate the connections. 5 marks

Form
You may choose your own written form or adapt one of the following:

- ❑ article
- ❑ poem
- ❑ parable/fable/ legend/myth
- ❑ speech
- ❑ script
- ☑ essay
- ❑ memoir
- ❑ monologue
- ❑ interview
- ❑ panel discussion
- ❑ _____

Central Idea

Maps are things that try and help us understand more about some particular things.
- different forms
- useful in life

Purpose

Try and make audience to think beyond and prove to them that maps are not just something we think what maps were.

Writing Task:
Plan and develop a written text that communicates your understanding and/or appreciation of an aspect of maps.

Audience (must be public, not personal)

For those people who thinks maps are just the road maps that we can find in the atlases.

Context (the situation in which the audience will experience your text)

How maps can affect our lives.
- different forms of maps trying to make us understand the world better
- How it tell us story about our lives.

2. A. Review (and revise if you wish) the choices you made in your planning chart (opposite page). Which of the following types of ideas and information will you use to develop your text, given the central idea, purpose, audience, context and form you outlined in your planning chart?

5 marks

110

- ❑ incidents
- ❑ examples
- ❑ quotations
- ❑ statistics
- ❑ anecdotes
- ❑ figurative language
- ❑ sensory detail
- ❑ descriptive detail
- ☑ illustrations (print or visual)
- ❑ other: .....

B. Identify one of the choices you made in Part A above and explain why it is appropriate to **one** of the following: central idea, audience, purpose, context or form.

The choices I made were illustrations, examples, incidents ~~bbbb~~ I think because

DAY 4

1 hour

Completing the Final Copy and Proofreading 40 marks

Reflecting 10 marks

In the process of planning, drafting and revising your text, your central idea, purpose, audience, context or form may have changed.

Record your writing variables below, even if you made no changes to your original planning chart (page 25).

Central idea: Map is something that ~~m~~ helps us understand what they really are.

Purpose: To make people understand what map is

Audience: Students of High School

Context: What is map? Different kinds of Maps? Use

Form: Essay

Your final copy is to be written in black or dark blue ink on the following pages.

Final Copy

Title: Understanding Maps

40 marks

When we want to know about a place, we try ~~and~~ to search on a map and figure out where it is. We can know a lot about a place of it's location, physical fectures, political features, size and so on just by looking at the map. Many of us have the wrong concept of what a map is. We think that it is only the map we always having been using at school for learning and doing our projects. In my understanding maps are not just a piece of paper with countries on it, but it can be anything which will help us know what a certain thing is about. This essay that I am writting right now might even be considered a map.

Maps can be in many differernt forms. They be in a form of a picture, a written text, a model, poems, history etc. Maps helps us have a better understanding of certain things. Maps could be anything that gives us the answer of, what, were, when and how questions. Maps have been making the lives of humans much easier and effective. Maps have been help to the humans as long as humans exists. Even in the stone ages people use to put records of their lives by drawing in the walls of the caves. Map helps us understand the history of

of human being of how they were developing. Like the Egyptian hieroglyphs, we know that they were well advanced in time that they could write even that early. We also can know more about our human body by looking at some diagrams of heart or a DNA structure. A family tree about the royal family help us understand the history. An advertisement helps us understand more about the products that we can be needing and wanting to buy. Maps have been effecting our lives so much. We have to rely on it just to get through one day of our lives. We watch Television for the news or the weather for today. Then at work or school we have so many different kinds of maps to depend on like Television, text books, pictures and anything. Maps are the neccecity in life. We need them. Maps are everywhere under us, around us and it could be anything.

Maps are really use full to human in daily basis. It would be much harder to engage in our work and go through life without maps. Who could have known that maps means a lot and that we are just so depending on it.

Reflecting

1. Style is the result of the techniques you use (e.g., word choices, figures of speech, organizational structures, point of view, etc.). Identify one technique you used in your text and explain why you used it. 5 marks

I use the most simple language because I want the audience to really understand what I am trying to say. It simple for anyone to understand.

2. Have your views about maps been affected by the test? Explain. 5 marks

My views on "Maps" has been affected a lot. I thought maps were just the maps about different places. Who could have known that maps were really something that we really need in life.

Rationale for Exemplar #5
Pragmatic

Planning 1

Rationale: **Score: 2**

- Central idea is vague.
  - "Maps are things ... "
- Context is unclear.
- Audience is described in general terms.

Planning 2

Rationale: **Score: 0**

- No connection to writing variable.
- No evaluation.

Writing Task

Ideas

Rationale: **Score: 2**

- Recognition of many different forms of maps (both concrete and metaphorical).
- Ideas are generalized and have a limited effect on focussing the topic for stated audience.

Organizational Structures, Techniques and Transitions

Rationale: **Score: 2**

- Clear introduction to topic.
- Body lacks paragraphing.
- Transitions are missing or limited and do not contribute to a unified text.
- Weak conclusion.

Language Use and Arrangement

Rationale: **Score: 2**

- Language use does not create a distinct voice.
- Repetition is not used for effect.
- Arrangement of ideas is not purposeful.
- Diction/syntax is limited.
  - "Maps helps us have a better understanding of certain things." (p. 57)

Grammar, Spelling, Capitalization and Punctuation

Rationale: **Score: 2**

- Limited grasp of the written conventions of language.
- Errors in spelling, sentence structure, and grammar are distracting and interfere with the reader's understanding of the text.

Reflecting 1

Rationale: **Score: 1**

- Identifies a language choice.
  - "simple language"
- Very limited analysis of effectiveness.
  - " ... simple for anyone ... "

Reflecting 2

Rationale: **Score: 1**

- Initial view of "Maps" is stated.
  - " ... about different places."
- Very limited explanation of change in view.
  - " ... something that we really need in life."

Exemplar #6
Aesthetic

Planning

1. In planning your text, complete the chart below. Your plan will be assessed on how well your writing variables work together to achieve the task. Provide sufficient detail to demonstrate the connections. 5 marks

Form

You may choose your own written form or adapt one of the following:

- ☐ article
- ☐ poem
- ☑ parable/fable/ legend/myth
- ☐ speech
- ☐ script
- ☐ essay
- ☐ memoir
- ☐ monologue
- ☐ interview
- ☐ panel discussion
- ☐ _____

Central Idea

To create a different idea of maps.

Purpose

To talk about maps

Writing Task:
Plan and develop a written text that communicates your understanding and/or appreciation of an aspect of maps.

Audience (must be public, not personal)

anyone over 16 yrs old

Context (the situation in which the audience will experience your text)

2. A. Review (and revise if you wish) the choices you made in your planning chart (opposite page). Which of the following types of ideas and information will you use to develop your text, given the central idea, purpose, audience, context and form you outlined in your planning chart?

5 marks

110

- ❑ incidents
- ❑ examples
- ❑ quotations
- ❑ statistics
- ❑ anecdotes
- ❑ figurative language
- ❑ sensory detail
- ☑ descriptive detail
- ❑ illustrations (print or visual)
- ❑ other: .....

B. Identify one of the choices you made in Part A above and explain why it is appropriate to **one** of the following: central idea, audience, purpose, context or form.

I'll try and create different scenes in my writing. The main thing I want to do is create like a soap on t.v. and just kind jump to different scenes and different stories.

DAY 4

1 hour

Completing the Final Copy and Proofreading 40 marks

Reflecting 10 marks

In the process of planning, drafting and revising your text, your central idea, purpose, audience, context or form may have changed.

Record your writing variables below, even if you made no changes to your original planning chart (page 25).

Central idea: killer naps

Purpose: To make the reader wonder where the writer got this outrageous idea.

Audience: anyone over 16 yrs

Context:

Form: short story / myth / fable

Your final copy is to be written in black or dark blue ink on the following pages.

Final Copy

Title:

40 marks

"On a cold, dark, foggy night I sit here in a deep bunker hiding from these vicious creatures called killer maps. It has been yrs since I have moved from this bunker. I don't even get to talk to anyone. Although, the odd hunter will find the bunker and try to get me to come with them but, I'm just so scared, I don't know what to do. These killer maps are so huge they cover up the size of the twin towers in N.Y. city. ~~know~~ One can't even say where these creatures came from, there are just to many myths or stories I don't know what to believe. My guess is these maps came from another galaxy, it seems to be the only good thing to say, at least most believable.

These maps look like a humungous piece of paper with arms, legs, and sharp teeth. The only way that I would leave this bunker is if a hunter convinced me he knew how to kill the master map, that way the rest would die along with him".

"Hey!" what the hell, who the fell are you? "who am I"? I'm commando going to kill these maps. "Commander what"? going to kill these maps. Ahaaa.., My name is Buzz. "Nice to meet you Buzz, my real name is Grambles. said Commander. "SO Grambles what are you here for anyway"? I'm here to convince you to help me kill these killer maps." Actually

you know what? I'm sick of this bunker so I don't need to be convinced, I'll go anyway." Right on kid lets get started, Grambles replied. "So Grambles how do we kill them anyway?" Well, have you ever lit a fire cracker on your hand? If you did it would just burn, but if you close your hand it would explode from all the energy trying to escape. So if we shoot this dynomite into the mouth of the master map, "Kaboom" No more map. "That is a brilliant idea, Grambles. Lets get outta here and go kill those maps!" Ok., Grambles says.

So we start walking around the bush searching for the master map, you can feel the ground trembling from their large feet. It's been about 5 hours, and still no sign. I knew there was a lookout tower somewhere and eventually found it, and still nothing. So we kept walking, but then all of a sudden, I here a large yelp and I ~~feel hot~~ heavy breathing on my neck. It was steamy and hot, as if it were very humid. I slowly turn around to see if Grambles was still behind me, but all there was left of him was his leg stuck between the ~~teeth~~ of the master map. I paracked and started running through the bush to get back to the bunker, but then I realized I could save the world if I killed it. So I stopped and started running the other way

to see if the slingshot and dynomite that Granges had in his army bag might of fell out. When I got to the spot, I saw it. It was on the ground. I couldn't stop running because the map was right behind me, so I picked it up as I ran by. I put the dynomite in the slingshot, turned around and dove on my back facing the master map, sliding across the wet mud I looked it in the eyes and ~~fired~~ shot it right in his mouth. Two seconds later "Kablamo" map cakes all over the forest. "Splash" what the hell mom why did throw water on me I was having the coolest dream in my life. Oh, I'm sorry sweety but you have to get up and get ready for that map exam you have today. Said mom. Ok., mom I'll get up.

The End

Reflecting

1. Style is the result of the techniques you use (e.g., word choices, figures of speech, organizational structures, point of view, etc.). Identify one technique you used in your text and explain why you used it. 5 marks

I used a myth because I think I' am more creative in that aspect. It makes my writing a little more exciting and diverse.

2. Have your views about maps been affected by the test? Explain. 5 marks

Well, I didn't have that many views on it so it was a little harder to write the final part in the test. I think that is why I wrote a story/myth so it would be interesting and easier for me to write.

Rationale for Exemplar #6
Aesthetic

Planning 1

Rationale: **Score: 1**

- Purpose and audience are identified with very limited detail.
- Central idea is confused with purpose.
- Context is not identified.

Planning 2

Rationale: **Score: 0**

- Identifies use of variety of scenes as stylistic choice.
- No identification of writing variable.
- No evaluation of appropriateness in terms of a variable.

Writing Task

Ideas

Rationale: **Score: 2**

- Idea of "killer maps", though original, has limited effect in responding to the writing task.
- Ideas are limited in showing understanding or appreciation of maps.

Organizational Structures, Techniques and Transitions

Rationale: **Score: 2**

- Story shows evidence of introduction, rising action, climax, resolution.
- Introduction and conclusion provide unity around the theme "maps".
- Organizational structures are weak.
  - Dialogue breaks are difficult to follow
- Limited awareness of paragraphing conventions.

Language Use and Arrangement

Rationale: **Score: 3**

- Consistent voice.
- Attempts at using descriptive language.
  - " ... a large yelp and I feel heafty briething on my neck. It was steamy and hot. ... " (p. 66)
  - "map cakes" (p. 67)
- Creates mood with opening line.
- Attempts at using onomatopoeia for emphasis.
  - "Kabooom" (p. 66)
  - "Kablamo" (p. 67)
  - "Splash" (p. 67)

Grammar, Spelling, Capitalization and Punctuation

Rationale: **Score: 1**

- Limited grasp of the written conventions of language.
- Errors are distracting and interfere with the reader's understanding of the text.

Reflecting 1

Rationale: **Score: 1**

- Describes personal style as "exciting and intense' .
- Attributes style to using myth as a form.
- Very limited analysis of effectiveness.

Reflecting 2

Rationale: **Score: 0**

- Response does not explain how the test affected personal view about maps.

Senior 4 English Language Arts Standards Test

SCORING RUBRICS

(Use in conjunction with
***Student Exemplars and Rationales*)**

May 2003

Manitoba
Building for the Future

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Manitoba Education and Youth
Assessment and Evaluation Branch,
Winnipeg, Manitoba R3E 3J5.

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Overview of the Scoring Rubrics

The scoring rubrics for the Senior 4 English Language Arts Standards Test are based on the outcomes and standards found in the *Senior 4 English Language Arts: Manitoba Curriculum Framework of Outcomes and Senior 4 Standards* and the *Senior 4 English Language Arts: Common Standards*.

Scoring rubrics are designed to assess a wide range of student performance. These rubrics divide Senior 4 achievement and performance into three levels: Below Level, At Level and Above Level. Below Level and At Level are further divided into two categories: emergent and solid. The emergent category allows markers to identify students who are approaching the solid category, but have not yet consistently demonstrated all or most of its requirements. The Above Level consists of one category for scoring the responses.

Rubrics are not used in isolation. To score student responses, markers are also provided with student exemplars and rationales (accompanying document) that illustrate the relationship between each level of performance and student responses.

Scoring Rubrics, Possible Characteristics, and Student Exemplars with Rationales

The **scoring rubrics** contain standards, that is, performance indicators adapted from the *Senior 4 English Language Arts: Common Standards*.

Possible characteristics make the standards more concrete in terms specific to the question. They are not exhaustive. Other ways of responding must be considered and assessed with the scoring rubrics.

The **student exemplars** (accompanying document) are actual unedited student responses to help illustrate the links among the standards, the scoring scales, the possible characteristics, and the student responses.

The **rationales** (accompanying document) provide the reasons, based on the rubrics, for the scores assigned to the student exemplars.

Steps in Scoring Student Responses

1. Review the At Level standard to understand what to look for in the student response. Note that a Below Level response demonstrates limited skill on this standard, while Above Level demonstrates superior skill.

2. Note the gradation from Below Level to At Level to Above Level (from left to right) and the links among the scoring rubrics, the student exemplars and the rationales (from top to bottom).

3. Mark the student's response according to the standards in the scoring rubrics. A student can be approaching a level (emergent Below or emergent At) or can be performing solidly at a level (solid Below, solid At, or solid Above).

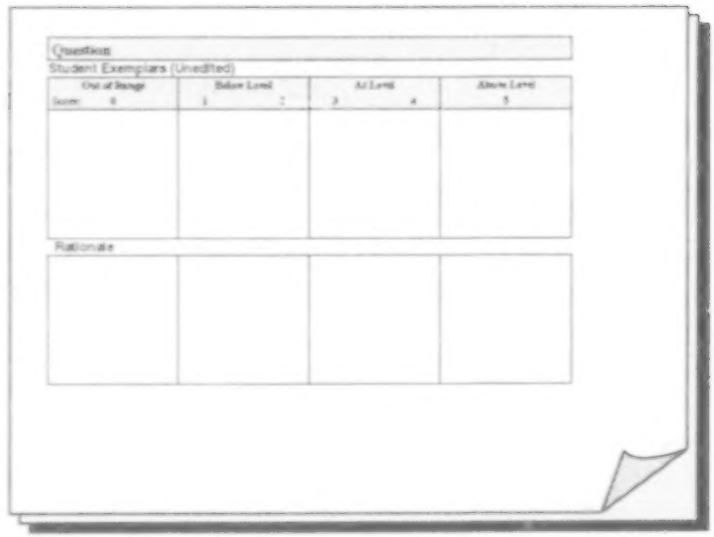
4. Use the possible characteristics, student exemplars and rationales to assist the marking process. However, always refer to the scoring rubrics as the main criteria. Where appropriate, consider and accept other possible ways of responding to questions.

Question

Out of Range | Below Level | At Level | Above Level

Score: 0 | 1 2 | 3 4 | 5

(this document)


Question

Student Exemplars (Unedited)

Out of Range | Below Level | At Level | Above Level

Score: 0 | 1 2 | 3 4 | 5

Rationale

(accompanying document)

Learning Outcomes

Outcomes Assessed

Test Activity	Question Number	Target Outcome
Reading Response Booklet	1	1.2.2
	2	2.1.3
	3	2.3.2
	4	3.1.2
	5	2.3.3
	6	5.1.3
Connecting Ideas	1	3.3.2
	2	3.3.4
Planning	1	3.1.4
	2	3.2.1
Writing Task	Ideas	4.1.1
	Organizational Structures, Techniques and Transitions	4.1.3
	Language Use and Arrangement	4.2.4
	Grammar, Spelling, Capitalization and Punctuation	4.3.1 4.3.2 4.3.3
Reflecting	1	2.2.3
	2	1.1.1

Outcomes Not Assessed

Test Activity		Target Outcome
Exploring the Theme	Activating Your Thoughts	1.1.1 1.1.4 1.2.2
	Reading and Viewing Texts	1.1.1 1.1.2 1.2.4 2.1.1 2.1.2 2.1.3 2.1.4 2.2.1
	Recording Ideas	1.1.2 3.1.2
Clarifying Thoughts with Others		3.1.3 5.1.1 5.1.2 5.2.1

Scoring Rubrics

for the *Reading Response Booklet*

Responding to Text 1: Evaluate whether or not the poem "Map" challenges or supports your ideas about maps.

Outcome: 1.2.2

Out of Range	Below Level		At Level		Above Level
Score: 0	1	2	3	4	5
	Demonstrates limited skill in exploring viewpoints, assumptions and premises, and in evaluating their implications when responding to texts.		Explores viewpoints, assumptions and premises, and evaluates their implications when responding to texts.		Demonstrates superior skill in exploring viewpoints, assumptions and premises, and in evaluating their implications when responding to texts.
Possible characteristics • response evaluates whether the poem challenges or supports personal understanding about maps, providing no exploration of a viewpoint of the poem e.g. – no support	*Possible characteristics* • response evaluates whether the poem challenges or supports personal understanding about maps, providing a limited exploration of a viewpoint of the poem e.g. – generalized reason(s) for support – vague connection(s) to personal experience		*Possible characteristics* • response evaluates whether the poem challenges or supports personal understanding about maps, providing a clear exploration of a viewpoint of the poem e.g. – specific reason(s) for support – clear connection(s) to personal experience		*Possible characteristics* • response evaluates whether the poem challenges or supports personal understanding about maps, providing an in-depth/ perceptive exploration of a viewpoint of the poem e.g. – sophisticated reasons for support – connection(s) extended to a broader context – analysis of complexities

See student exemplars and rationales in the accompanying document.

Note to Markers: References to the poem may be stated or implied.

Responding to Text 2: Explain how the title "Geography: An Introduction" helps the reader make meaning of the text.

Outcome: 2.1.3

Out of Range	Below Level		At Level		Above Level
Score: 0	1	2	3	4	5
	Demonstrates limited skill in using textual cues to construct and confirm meaning and interpret texts.		Uses textual cues to construct and confirm meaning and interpret texts.		Demonstrates superior use of textual cues to construct and confirm meaning and interpret texts.
Possible characteristics • response makes no connection between title and text • response provides no explanation	*Possible characteristics* • response makes a superficial connection between title and text with limited explanation of how the title does or does not assist in making meaning e.g. – recognition of literal connection (physical geography); general, vague explanation		*Possible characteristics* • response makes a clear connection between title and text with a clear explanation of how the title does or does not assist in making meaning e.g. – recognition of metaphorical connection (spiritual/psychological geography); specific, logical explanation		*Possible characteristics* • response makes a superior connection between title and text with a detailed explanation of how the title does or does not assist in making meaning e.g. – exploration of metaphorical connection; thorough, perceptive explanation – extension to broader context

See student exemplars and rationales in the accompanying document.

Responding to Text 3: Explain how a visual feature in the photograph creates meaning or impression.

Outcome: 2.3.2

Out of Range	Below Level		At Level		Above Level
Score: 0	1	2	3	4	5
	Demonstrates limited analysis of how various techniques and elements are used in oral, print and other media texts to accomplish particular purposes and create an overall impression.		Analyzes how various techniques and elements are used in oral, print and other media texts to accomplish particular purposes and create an overall impression.		Demonstrates superior analysis of how various techniques and elements are used in oral, print and other media texts to accomplish particular purposes and create an overall impression.
Possible characteristics • response makes no reference to a visual feature in the photograph • response identifies a visual feature, but does not explain how it creates meaning or impression	*Possible characteristics* • response identifies a visual feature, but provides limited explanation of the meaning or impression it creates		*Possible characteristics* • response identifies a visual feature and provides a clear explanation of the meaning or impression it creates		*Possible characteristics* • response identifies a visual feature and provides a sophisticated/perceptive explanation of the meaning or impression it creates

See student exemplars and rationales in the accompanying document.

Responding to Text 4:	**Imagine that you are gathering information for your own inquiry either about the Franklin expedition or another historical inaccuracy.** **What question would you ask to focus your inquiry? Explain why your question is important to your inquiry.**

Outcome: 3.1.2

Out of Range Score: 0	Below Level 1 2	At Level 3 4	Above Level 5
Possible characteristics • response creates a question that does not focus inquiry into historical inaccuracy e.g. – off topic	Formulates focus questions, but demonstrates limited skill in refining these to focus inquiry. *Possible characteristics* • response creates a question that provides limited value for focussing further inquiry into historical inaccuracy e.g. – general, closed, limited relevance	Formulates and refines questions to focus inquiry. *Possible characteristics* • response creates a question that provides clear value for focussing further inquiry into historical inaccuracy e.g. – reflective, open, relevant, curious	Demonstrates superior skill in formulating and refining questions to focus inquiry. *Possible characteristics* • response creates a question that provides superior value for focussing further inquiry into historical inaccuracy e.g. – sensitive, sophisticated, perceptive, complex

See student exemplars and rationales in the accompanying document.

Notes to Markers:
- **Examine the student's explanation in assessing the question.**
- **Question does not have to refer specifically to the article.**
- **If the response provides more than one question and explanation, assess the best one.**

Responding to Text 5: "God help the child who grows out of everything."
In relation to the rest of the advertisement, explain how this statement makes an impact or evokes a response.

Outcome: 2.3.3

Out of Range Score: 0	Below Level 1 2	At Level 3 4	Above Level 5
Possible characteristics • response does not explain how the statement, in relation to the rest of the advertisement, makes an impact or evokes a response e.g. – simply rewords statement	Demonstrates limited analysis of the impact of vocabulary, idiom and expression when responding to and generating text to communicate complex ideas and evoke responses; demonstrates limited skill in identifying how word choice and idiom vary and are used in language communities. *Possible characteristics* • response provides a limited explanation of how the statement, in relation to the rest of the advertisement, makes an impact or evokes a response e.g. – superficial/weak analysis; limited understanding of emotional appeals (such as focussing only on physically growing and aging)	Analyzes the impact of vocabulary, idiom and expression when responding to and generating text to communicate complex ideas and evoke responses; identifies how word choice and idiom vary and are used in language communities. *Possible characteristics* • response provides a clear explanation of how the statement, in relation to the rest of the advertisement, makes an impact or evokes a response e.g. – specific logical analysis; recognizes emotional appeals (such as childhood memories, parental worries)	Demonstrates superior analysis of the impact of vocabulary, idiom and expression when responding to and generating text to communicate complex ideas and evoke responses; demonstrates superior skill in identifying how word choice and idiom vary and are used in language communities. *Possible characteristics* • response provides a superior explanation of how the statement, in relation to the rest of the advertisement, makes an impact or evokes a response e.g. – thorough perceptive analysis of ad as a congruent whole; sophisticated appreciation of emotional appeals (such as journeys, inner child, regrets)

See student exemplars and rationales in the accompanying document.

Responding to Text 6: Examine the dialogue between the characters in the story and explain what it reveals about their relationship.

Outcome: 5.1.3

Out of Range	Below Level		At Level		Above Level
Score: 0	1	2	3	4	5
	Demonstrates limited skill in recognizing inclusive, respectful verbal and non-verbal language and appropriate tone and register according to context; demonstrates limited skill in recognizing how language choice reveals perspectives, attitudes and relationships and may sustain or counter exploitative or discriminatory situations.		Recognizes inclusive, respectful verbal and non-verbal language and appropriate tone and register according to context; recognizes how language choice reveals perspectives, attitudes and relationships and may sustain or counter exploitative or discriminatory situations.		Demonstrates superior skill in recognizing inclusive, respectful verbal and non-verbal language and appropriate tone and register according to context; demonstrates superior skill in recognizing how language choice reveals perspectives, attitudes and relationships and may sustain or counter exploitative or discriminatory situations.
Possible characteristics • response provides no explanation of the nature of their relationship e.g. – irrelevant examples/ details	*Possible characteristics* • response provides a limited explanation of the nature of their relationship by providing a weak analysis of the dialogue e.g. – generalized examples/ details of language choices		*Possible characteristics* • response provides a clear explanation of the nature of their relationship by providing specific analysis of the dialogue e.g. – clear examples/details of language choices		*Possible characteristics* • response provides a superior explanation of the nature of their relationship by providing a sophisticated analysis of the dialogue e.g. – subtle or perceptive examples/details of diction, tone (condescension, sarcasm, etc.) or other language choices

See student exemplars and rationales in the accompanying document.

Scoring Rubrics

for the *Process Booklet*

Connecting Ideas 1:	**Based on the ideas and information you have considered, draw conclusions, record insights, or provide interpretations about the theme *Maps*.**

Outcome: 3.3.2

Out of Range Score: 0	Below Level 1 2	At Level 3 4	Above Level 5
	Records but demonstrates limited skill in synthesizing information, ideas and perspectives for a particular purpose.	Records and synthesizes information, ideas and perspectives for a particular purpose.	Records and demonstrates superior skill in synthesizing information, ideas and perspectives for a particular purpose.
Possible characteristics • response does not synthesize ideas and information about the theme *Maps* and does not reach a conclusion, insight or interpretation about the theme *Maps*	*Possible characteristics* • response provides a limited synthesis of ideas and information to reach a conclusion, insight or interpretation about the theme *Maps* e.g. – vague or general examples/details; superficial or illogical connections	*Possible characteristics* • response provides a clear synthesis of ideas and information to reach a valid conclusion, insight or interpretation about the theme *Maps* e.g. – specific examples/ details; logical connections	*Possible characteristics* • response provides a skillful synthesis of ideas and information to reach a perceptive conclusion, insight or interpretation about the theme *Maps* e.g. – multiple and varied sources of examples/ details; subtle/complex connections – extension beyond text to broader context

Connecting Ideas 2: Evaluate the effectiveness of the flow chart process (steps 1–4) in developing your understanding of the theme *Maps*.

Outcome: 3.3.4

Out of Range	Below Level		At Level		Above Level
Score: 0	**1**	**2**	**3**	**4**	**5**
	Demonstrates limited skill in assessing the effect of new understanding on self and evaluating the methods of inquiry or creative process for effectiveness and impact on conclusions.		Assesses the effect of new understanding on self and evaluates the methods of inquiry or creative process for effectiveness and impact on conclusions.		Demonstrates superior skill in assessing the effect of new understanding on self and evaluating the methods of inquiry or creative process for effectiveness and impact on conclusions.
Possible characteristics	***Possible characteristics***		***Possible characteristics***		***Possible characteristics***
• response does not assess the flow chart process in developing an understanding of the theme *Maps* e.g. – only description/summary of information in the flow chart	• response provides a weak assessment of the flow chart process in developing an understanding of the theme *Maps* e.g. – limited consideration of the process(es) at each stage – limited consideration of the way the process as a whole affected understanding		• response clearly assesses the effectiveness of the flow chart process in developing an understanding of the theme *Maps* e.g. – detailed tracing of the thought process(es) at each stage – specific consideration of the way the process as a whole affected understanding		• response provides a superior assessment of the effectiveness of the flow chart process in developing an understanding of the theme *Maps* e.g. – insightful analysis of connection between process(es) and understanding

Planning 1

Outcome: 3.1.4

Out of Range	Below Level		At Level		Above Level
Score: 0	**1**	**2**	**3**	**4**	**5**
	Develops a plan but demonstrates limited skill in adjusting plan to satisfy the unique requirements of a task.		Develops a plan to satisfy the unique requirements of a task.		Demonstrates creativity in developing a plan to satisfy the unique requirements of a task.
Possible characteristics • planning reveals a lack of understanding of the task as indicated by the central idea and other writing variables	*Possible characteristics* • planning describes some variables identified with limited detail; the variables may not work logically with others		*Possible characteristics* • planning describes most writing variables in detail; these variables work together coherently		*Possible characteristics* • planning describes all variables in specific detail; each variable contributes to a congruent whole

Notes to Markers:
- **This is only the planning stage. Students may alter choices for their final copy.**
- **The planning chart must be marked independently of the final writing variables indicated by the student on his/her final copy.**

Planning 2:	**Identify one of the choices you made in Part A above and explain why it is appropriate to <u>one</u> of the following: central idea, audience, purpose, context or form.**

Outcome: 3.2.1

Out of Range	Below Level		At Level		Above Level
Score: 0	1	2	3	4	5
	Selects ideas and information from prior knowledge but demonstrates limited skill in evaluating appropriateness of these for audience, purpose, form and context, or for their usefulness in understanding, developing and enhancing texts.		Evaluates and selects ideas and information from prior knowledge appropriate for audience, purpose, form and context, or for their usefulness in understanding, developing and enhancing texts.		Demonstrates superior skills in evaluating and selecting ideas and information from prior knowledge appropriate for audience, purpose, form and context, or for their usefulness in understanding, developing and enhancing texts.
Possible characteristics	*Possible characteristics*		*Possible characteristics*		*Possible characteristics*
• response does not provide an explanation of the way the chosen type of idea or information is appropriate for the selected variable	• response provides a limited explanation of the way the chosen type of idea or information is appropriate for the selected variable e.g. – general/weak reasons for type of idea or information; vague understanding of writing variable		• response provides a clear explanation of the way the chosen type of idea or information is appropriate for the selected variable e.g. – specific reason(s) for type of idea or information; clear understanding writing variable		• response provides a thorough explanation of the way the chosen type of idea or information is appropriate and effective for the selected variable e.g. – specific consideration of how a type of idea or information may function (such as appeal to reason, emotion or credibility, etc.); careful consideration of aspects of a writing variable (such as the receptiveness of the audience, the constraints of the context, multiple purposes, etc.)

Notes to Markers: – **In the student's response, the choice made may be implied.**
– **If the response provides more than one choice and explanation, assess the best one.**

Writing Task: Ideas

Focus for Assessment: Attend to ideas, not structure, in relation to the writing variables the student has identified at the beginning of his/her final copy.

Outcome: 4.1.1

Out of Range Score: 0	Below Level 1 2	At Level 3 4	Above Level 5
	Generates, evaluates and selects ideas but with limited skill in focussing a topic with limited consideration for audience, purpose and context or in expressing thoughts and feelings and creating desired effect.	Generates, evaluates and selects ideas to focus and clarify a topic and perspective appropriate for audience, purpose and context or to express thoughts and feelings and create desired effect.	Demonstrates superior skill in generating, evaluating and selecting ideas to focus and clarify a topic and perspective appropriate for audience, purpose and context or to express thoughts and feelings and create desired effect.
Possible characteristics • ideas are off topic	*Possible characteristics* • ideas are generalized or have limited effect • thoughts and feelings are generalized or have limited effect	*Possible characteristics* • ideas are clear and appropriate for the audience and for achieving the stated purpose and context • thoughts and feelings are consistent in creating an overall effect	*Possible characteristics* • ideas are original, sustain audience interest, and effectively achieve the stated purpose and context • thoughts and feelings are interrelated in creating an overall effect

Notes to Markers: – **Consider how well the ideas focus the topic for audience, purpose and context.**
– **Consider how well the ideas express thoughts and feelings and create desired effect.**

Writing Task: Organizational Structures, Techniques and Transitions

Focus for Assessment: Attend to the macro- and micro-organization (e.g., beginning, middle and end, as well as organization within the beginning, middle and end) in relation to the writing variables the student has identified at the beginning of his/her final copy.

Outcome: 4.1.3

Out of Range	Below Level		At Level		Above Level
Score: 0	1	2	3	4	5
	Demonstrates limited skill in evaluating the potential impact of various organizational structures, techniques and transitions in texts to achieve specific purposes and to ensure unity and coherence. ***Possible characteristics*** • organizational structures* are awkward or not apparent for stated purpose; techniques and transitions** are weak and distract from a coherent, unified central idea		Evaluates the potential impact of various organizational structures, techniques and transitions in texts to achieve specific purposes and to ensure unity and coherence. ***Possible characteristics*** • distinct overall organizational structures* are used to achieve stated purpose; techniques and transitions** ensure a coherent, unified central idea		Demonstrates superior skill in evaluating the potential impact of various organizational structures, techniques and transitions in texts to achieve specific purposes and to ensure unity and coherence. ***Possible characteristics*** • distinct overall organizational structures* are used with impact and achieve stated purpose; techniques and transitions** artfully integrate ideas into a coherent, unified whole

* "Structures" refer to the macro-organization. For example, in aesthetic texts, rising action, prologue/epilogue, stanza and line organization, and acts and scenes are examples. Structures in pragmatic texts might include cause/effect, inverted pyramid, intro/body/conclusion, point-example-discussion and chronological order.

** "Techniques and transitions" might include use of narrator, extended metaphor, repetition, refrains, flashbacks/flashforwards, headings and subheadings, and dissolves and transitional paragraphs. "Transitions" also include words that tie ideas together, such as "on the other hand" or "hence".

Writing Task: Language Use and Arrangement

Focus for Assessment: Attend to diction, syntax and language and their relationship to the writing variables the student has identified at the beginning of his/her final copy.

Outcome: 4.2.4

Out of Range	Below Level		At Level		Above Level
Score: 0	1	2	3	4	5
	Demonstrates limited skill in using effective language and arranges and juxtaposes ideas for balance, impact and originality, considering voice and/or audience. ***Possible characteristics*** • language choices and arrangement of ideas are inconsistent for the writing variables and voice is weak/inconsistent e.g. – vague/general/unvaried diction; awkward/ repetitious syntax; weak/unvaried arrangement of ideas		Uses effective language and arranges and juxtaposes ideas for balance, impact and originality, considering voice and/or audience. ***Possible characteristics*** • language choices and arrangement of ideas are consistent for the writing variables and voice is established and appropriate e.g. – clear/specific/varied diction; clear/purposeful syntax; varied/meaningful arrangement of ideas		Demonstrates superior skill in using language and arranges and juxtaposes ideas for balance, impact and originality, considering voice and/or audience. ***Possible characteristics*** • language choices and arrangement of ideas are superior for the writing variables and voice is distinct and effective e.g. – precise/powerful/creative diction; mature/polished syntax; sophisticated/original arrangement of ideas

* "Language choices" might include figurative language, description, diction and connotation.

** "Arrangement" might include sentence pattern, juxtaposition, arrangement for emphasis, metrical devices, rhythm and phrasing.

Note to Markers: – Diction refers to <u>effectiveness of word choice</u> in relation to the writing variables.

Writing Task: Grammar, Spelling, Capitalization and Punctuation

Focus for Assessment: Attend to the relationship between the mechanics and the writing variables the student has identified at the beginning of his/her final copy. Consider the extent to which the errors detract from the overall impact of the work but do not affect meaning.

Outcomes: 4.3.1, 4.3.2, 4.3.3

Out of Range	Below Level		At Level		Above Level
Score: 0	1	2	3	4	5
	Demonstrates limited skill in analyzing and editing texts for word choice, grammatical structures and register to achieve clarity, artistry and effectiveness. (4.3.1)		Analyzes and edits texts for word choice, grammatical structures and register to achieve clarity, artistry and effectiveness. (4.3.1)		Demonstrates superior skill in analyzing and editing texts for word choice, grammatical structures and register to achieve clarity, artistry and effectiveness. (4.3.1)
	Knows and applies Canadian spelling conventions, recognizes creative spellings but demonstrates limited skill in using creative spellings for clarity and special effects. (4.3.2)		Knows and applies Canadian spelling conventions for a broad repertoire of words; recognizes and uses creative spellings for special effects. (4.3.2)		Knows and applies Canadian spelling conventions for a broad repertoire of words; demonstrates superior skill in using creative spellings effectively for special effects. (4.3.2)
	Knows and applies capitalization and punctuation conventions to clarify intended meaning in editing and proofreading texts; attends to but demonstrates limited skill in using capitalization and punctuation conventions for specific purposes. (4.3.3)		Knows and applies capitalization and punctuation conventions to clarify intended meaning in editing and proofreading texts; attends to capitalization and punctuation conventions for specific purposes. (4.3.3)		Knows and applies capitalization and punctuation conventions to clarify intended meaning in editing and proofreading texts; demonstrates superior skill in attending to and using capitalization and punctuation conventions for specific purposes. (4.3.3)
	Possible characteristics • demonstrates limited or tentative grasp of the written conventions of language [Errors are distracting and often interfere with the reader's understanding of the ideas.]		*Possible characteristics* • demonstrates capable control of the written conventions of language [Errors may detract from the overall impact of the work but do not affect the meaning.]		*Possible characteristics* • demonstrates skillful control of the written conventions of language [Errors in spelling, grammar and punctuation may exist but do not affect the overall impact. They may be the result of the difficulty of the language used and/or risks taken by the student.]

Notes to Markers: – Impact of errors should be considered in relation to the length of the written text.

– Word choice refers to <u>correctness of diction</u> used.

Reflecting 1: **Style is the result of the techniques you use (word choices, figures of speech, organizational structures, point of view, etc.). Identify one technique you used in your text and explain why you used it.**

Outcome: 2.2.3

Out of Range Score: 0	Below Level 1 2	At Level 3 4	Above Level 5
	Demonstrates limited analysis of how language and stylistic choices in oral, print, and other media texts communicate meaning or intention and create effect and overall impression.	Analyzes how language and stylistic choices in oral, print, and other media texts communicate meaning or intention and create effect and overall impression.	Demonstrates superior analysis of how language and stylistic choices in oral, print, and other media texts communicate meaning or intention and create effect and overall impression.
Possible characteristics • response does not analyze the effect of a language or stylistic choice in the text	*Possible characteristics* • response identifies a language or stylistic choice, providing limited analysis of its effect e.g. – provides weak reason(s)/ sparse detail(s) that reveal a limited understanding of the effect of the choice	*Possible characteristics* • response identifies a language or stylistic choice, providing clear analysis of its effect e.g. – provides valid reason(s)/detail(s) to show the effect of the choice (providing clarity, setting tone/mood, engaging audience, increasing unity, establishing voice, etc.)	*Possible characteristics* • response identifies a language or stylistic choice, providing a superior analysis of its effect e.g. – provides sophisticated reason(s)/detail(s) that may recognize the subtle or complex effect of the choice

Notes to Markers: – **Language or stylistic choice may be implied.**

– **If the response identifies and explains more than one language or stylistic choice, assess the best one.**

Reflecting 2: **Have your views about maps been affected by the test? Explain.**

Outcome: 1.1.1

Out of Range	Below Level		At Level		Above Level
Score: **0**	**1**	**2**	**3**	**4**	**5**
	Demonstrates limited skill in considering the relative merits of a range of ideas, observations, opinions and emotions to reconsider positions.		Considers the relative merits of a range of ideas, observations, opinions and emotions to reconsider positions.		Demonstrates superior skill in considering the relative merits of a range of ideas, observations, opinions and emotions to reconsider positions.
Possible characteristics • response does not explain how the test affected personal view(s) about maps	*Possible characteristics* • response provides a superficial or limited explanation of how the test affected personal view(s) about maps e.g. – identifies vague ideas/ observations/emotions from the test; recognizes a general or obvious change in understanding		*Possible characteristics* • response provides a clear explanation of how the test affected personal view(s) about maps e.g. – considers aspects of ideas/observations/ emotions from the test; recognizes clear and significant understanding		*Possible characteristics* • response provides a thorough explanation of how the test affected personal view(s) about maps e.g. – explores and synthesizes a variety of specific ideas/observations/ emotions from the test; recognizes emerging clarity of understanding as test progresses

Note to Markers: **Student may explain how the test did <u>not</u> affect personal view(s) about maps.**